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## CHICAGO ARTISTS' SHOW RICH IN PRIZES

Twenty-ninth Annual by Painters and Sculptors of City and Vicinity Includes Work by Many of Note

CHICAGO—The twenty-ninth annual exhibition of paintings and sculpture by artists of Chicago and vicinity opened at the Art Institute Friday afternoon, Jan. 30. Weather being propitious, crowds arrived at the opening hour, the members of the Art Institute, artists and their friends being supplemented by contingents from the seventy men's and women's clubs affiliated with the Municipal Art League, which coöperates with the Art Institute in this event.

The social side of the exhibition is in the hands of the Municipal Art League, which conducts gallery tours and holds receptions every weekday of the exhibition until March 8. To give impetus to the attendance, the Art Institute makes every day a free day until Feb. 8.

Prize winners were announced at the annual dinner, attended by painters from various parts of the country, musical artists on tour and unexpected guests. Director Harshe was toastmaster. J. C. Shaffer, owner of *The Chicago Evening Post*, was a guest of honor and made a speech, after which it was announced that a prize of \$500 for the work of a woman painter would be added to the list of prizes for the work of Chicago artists next year.

The following were announced as this year's prize winners. Later will come the announcement of the Chicago Society of Artists' silver medal award and the purchase for the Municipal Art Gallery:

The Mr. and Mrs. Frank G. Logan medal and \$500, awarded to Carl R. Kraft for "Nocturne."

The Fine Arts Building purchase prize of \$500, to Harry A. DeYoung for "In Winter."

The William Randolph Hearst prize of \$300, to Mary Stafford for "Mrs. Gordon Copeland."

The Mr. and Mrs. Jule F. Brower prize of \$300, to Karl A. Buehr for "Sunday Afternoon."

The Mr. and Mrs. Frank G. Logan medal and \$200, to A. J. Motley, Jr., for "A Muletress."

The Edward B. Butler purchase fund of \$200, to Cora B. Taylor for "August."

The Mrs. Julius Rosenwald purchase fund of \$200, to Charles A. Wilimovsky for "Lakeside Trees."

The Joseph N. Eisendrath prize of \$200, to A. J. Motley, Jr., for "Syncope."

The Harry A. Frank prize of \$150, to Carl R. Kraft for "Summertime."

The Municipal Art League prize of \$100, to Leopold Seyffert for "Portrait of Percy B. Eckhart."

The Mrs. John C. Shaffer prize of \$100, for an ideal conception in sculpture, to Emory P. Seidel for "Youth."

The Business Men's Art Club prize of \$200, to Anthony Angarola for "Norwegian Village."

The Englewood Woman's Club prize of \$100, to Jean C. Adams for "Collioure, France."

The Marshall Fuller Holmes prize of \$100, to Constantino Pougiales for "The Plaster Head."

The Rogers Park Woman's Club prize of \$100, to Eleanor McFadden for "Head."

The Mrs. William Ormonde Thompson prize of \$100, to William Owen, Jr., for "Siesta."

The Chicago Woman's Aid prize of \$50, to Cora Bliss Taylor for "August."

The Robert Jenkins prize of \$50, to James Gilbert for "Mexican Morning."

Paintings for public school collections and for women's clubs are purchased at this exhibition.

Paintings and sculptures filling a catalogue of 230 numbers were admitted by the jury after inspection of nearly four times the number of works which had been submitted. The jury this year included George W. Eggers, Leon Kroll, John W. Norton, George Oberteuffer, painters, and Albin Polasek, sculptor.

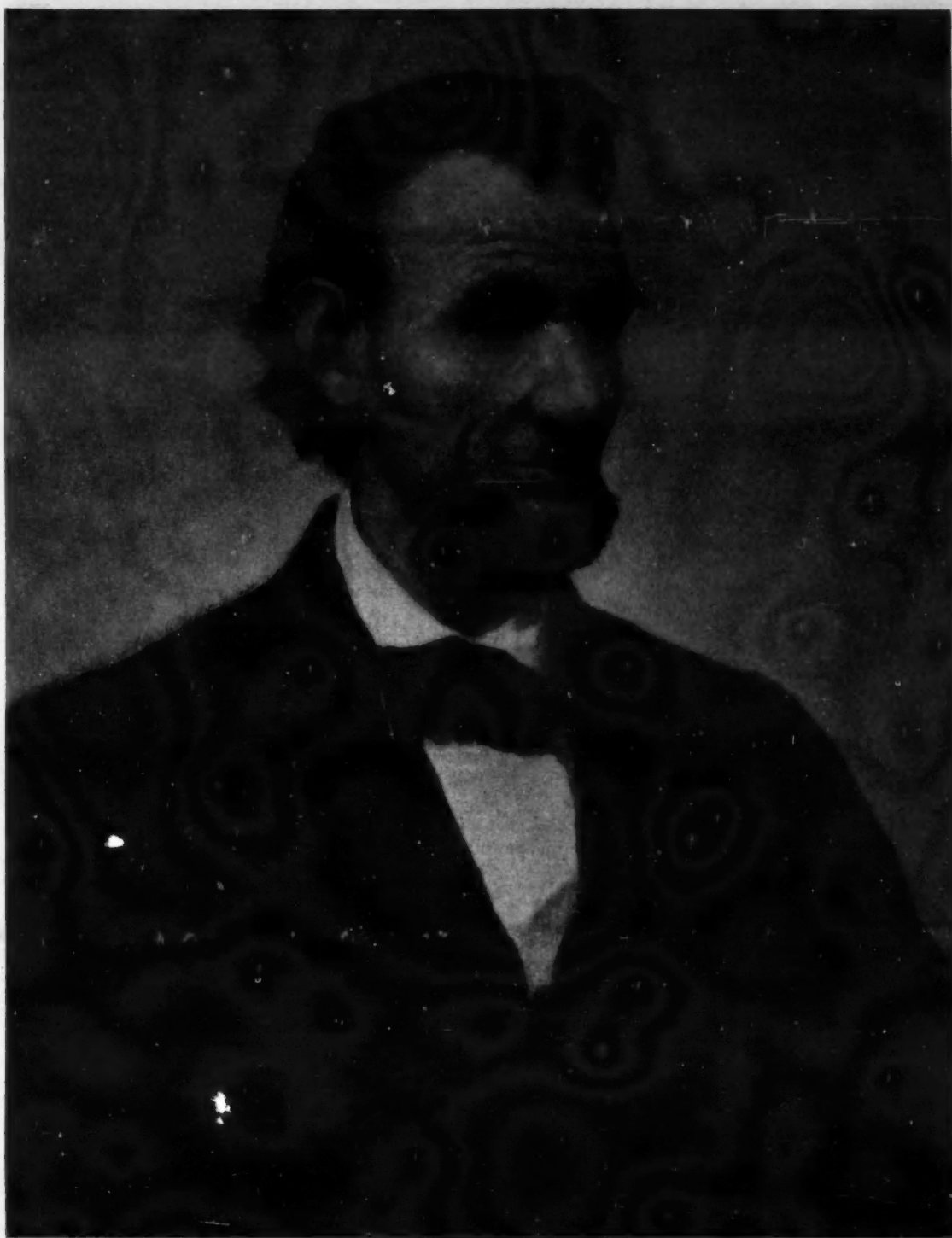
Entering the first large gallery of the succession of eight rooms, the high notes of the collection are plainly visible. Opposite the door hangs a brilliantly decorative canvas by Frederic Grant, on each side of which are paintings from Taos by Martin Hennings. On the right wall is a large canvas of an industrial plant called "Nocturne" by Carl R. Kraft, which won the \$500 prize and the Logan first medal. On the left wall is a forceful painting of "Catalina Island" by Alton Clark. Colorful paintings by Manoir, Dahlgren, Spelman, John and Anna L. Stacey are here.

Oliver Dennett Grover's painting of "Sun on the Mountain, Glacier Peak," is a brilliant work, and beside it is a landscape from Switzerland painted by F. C. Peyraud and one from the Bernese Alps by Edgar A. Payne from last summer, when both artists were abroad.

Of the 205 paintings there are ninety-two landscapes. Martin Hennings, Irving Manoir, L. N. Black and others of the Taos painters introduce figures into their landscapes. Gustav

(Continued on page 5)

## New Hampshire Governor Buys William Morris Hunt's "Lincoln"



"ABRAHAM LINCOLN"

Courtesy of the Babcock Galleries

By WILLIAM MORRIS HUNT

This portrait of Abraham Lincoln by William Morris Hunt (1824-1879), which has been in the Metropolitan Museum since 1918 as a loan from the artist's daughter, Mrs. E. Hunt Slater, has been purchased by Governor John G. Winant of New Hampshire through the Babcock Galleries of New York. Governor Winant proposes eventually to give the portrait to some museum or possibly to the executive mansion in Washington, D. C.

The governor is especially com-

mendable, for the portrait is considered one of the finest ever painted of Lincoln. It is a second version of the head in the full-length portrait which Hunt painted in 1865 at the request of Mr. Doll, of Doll & Richards, who desired to have a portrait that could be engraved.

Governor Andrew of Massachusetts wrote to Mrs. Lincoln requesting her assistance, and Pendell, a door-keeper of the White House of the same height as Lincoln, was sent to Boston to wear the clothes of the dead President for this

portrait. The commission was later annulled, for reasons satisfactory to both parties, and the painting remained in the artist's studio, where it was destroyed by fire in 1872.

Governor Andrew had urged that the state purchase the portrait, but, because of the opposition of certain members of the Legislature, Hunt requested that the action be dropped. The present portrait consequently has a particular importance. It is signed with the monogram WMH and the date, underneath, of 1866.

## MURALS FOR CLUB BALL ARE IMMORTAL

Decorations Done Spontaneously for New Year's Eve at National Arts Are Bought for the City Museum

When painter members decorated the National Arts Club for the last New Year's ball they did not think that their work would be seen by posterity. But the murals they painted so spontaneously will form part of the collection of the Museum of the City of New York in the old Gracie mansion in Carl Schurz Park.

The paintings have been purchased by James Speyer for more than \$2,000 and presented to the Museum. Events from the time of the early Dutch and English settlers form the theme of the murals. They were originally intended to be used as temporary decorations for the ball, but so much enthusiasm was expressed by members and guests of the club that it was decided to preserve them.

The paintings are from sketches and authentic historical data assembled by Arthur Powell. The portraits, figure work and historical

scenes were executed by Ernest L. Ipsen, Henry B. Snell, Charles R. Patterson, Edward H. Potthast, Edwin W. Deming, Henry W. Parton, H. L. Hildebrandt, Charles C. Curran, Richard Kimbel, Douglas Volk, Gerome Volk, J. W. Fosdick, Arthur Powell and G. Glenn Newell.

A description of the murals was given in THE ART NEWS of Jan. 3.

Brooklyn Acquires a Grigoriev  
Boris Grigoriev's "Old Trombola" has been acquired by the Brooklyn Museum through the New Gallery.

### NEWS WITHHELD

The American Art Association refuses to transmit to THE ART NEWS the results of the auctions held at its galleries, a courtesy which it extends to other newspapers. This makes it impossible for THE ART NEWS to give the results of these auctions to its readers throughout the world.

## VOSE WILL STAGE ZULOAGA SHOW NEXT

Boston Galleries to Exhibit Spanish Pictures Feb. 10-21—After That, Palm Beach and Havana See Them

The paintings by Ignacio Zuloaga, which have been attracting record crowds in New York, will be shown next in the new galleries of Robert C. Vose at 559 Boylston St., Boston, from Feb. 10 to 21.

The show will go to Palm Beach from March 2 to 12 under the auspices of the Palm Beach Art Association and will be shown at the Flagler mansion. From there it will be taken to Havana and thence to Madrid for an exhibition.

The most recent sale from the display at the Reinhardt Galleries in New York was that of the "Baroness Fouquier" to a Boston collector for \$15,000. This makes the sixth sale since the display opened.

The total attendance at the New York exhibition was in the neighborhood of 70,000 for a period from Jan. 4 to Feb. 6, or more than 2,000 a day.

## INTERNATIONAL SHOW BY MURAL ARTISTS

Painters of France and Spain as Well as American Artists in the Exhibition at the Brooklyn Museum

The present exhibition of the Mural Painters at the Brooklyn Museum is their first independent showing. They have heretofore exhibited with the Architectural League of New York, whose schedule this year is changed by the fact that it is participating in the coming international architectural exhibition at the Grand Central Palace.

The debut of the Mural Painters seems to be all the more distinguished for being so mature a "first appearance." The exhibits that fill eight galleries of the Brooklyn Museum embracing the works of French and Spanish as well as American artists, show a fine impartiality and are far from having passed through a conventional mold. The work of John La Farge, Elihu Vedder, representing the older men, and of Putnam Brinley and Gardner Hale, presenting the infusion of younger blood, and the presence of such distinguished contributions to the adornment of public buildings as the designs of E. H. Blashfield and James Monroe Hewlett combine to make this an exhibition of unusual scope.

The four cartoons by Puvis de Chavannes for the dome of the Pantheon must be revered for their dignity and grace, their simplicity and their fine draughtsmanship. Albert Besnard is seen in a series of cartoons for the Ecole de Medicine and for the Comedie Francaise, and there are designs for glass by Maurice Denis and the work of Jaulmes and Desvallieres.

The Spanish section consists of the paintings by Anglada which are shown in a separate gallery as they are not murals, although the big panel, "Campeños de Gandia," with its gay figures on horseback and its general beauty of color, would lend itself to this purpose. The rest of his works—this is the group recently shown at the Van Dyck Galleries in Washington—also express a joyous love of color which contributes to their own particular eloquence, an eloquence which seems to come closer to voicing the spirit of a people than the more theatrical art of Zuloaga.

Edwin H. Blashfield, to whom by right a place of honor is given, is represented by drawings for the many public buildings which he has executed, such as the murals for the Youngstown, O., courthouse, the dome of the Library of Congress, the Senate Chamber of the Capitol of Minnesota, the Public Library of Detroit, the Federal Court House of Cleveland, and mosaics in the Church of St. Matthew in Washington, D. C.

James Monroe Hewlett contributes three decorations for the Brooklyn Masonic Temple, and Arthur Covey the designs, making use of industrial subjects, for the offices of the Kohler Company of Kohler, Wis. Ernest Peixotto's designs for a ballroom and dining room, Violet Oakley's screen, and "In Memoriam," the work of W. De Leftwich Dodge; Irving Couse's designs for the Missouri State Capitol, a Spanish fiesta by F. Luis Mora, and other designs by Mortimer Lichtenauer, P. H. Balano, Cameron Burnside, Ezra Winter, Allyn Cox, E. W. Deming and W. T. Benda make the exhibition a stimulating one.

A particularly interesting figure is Bancel La Farge, who has recently returned to this country. His designs for the mosaics in the chapel of the St. Charles College in Catonsville, Md., hang opposite the work of his father, John La Farge, which includes the "Adoration" and "Angel of the Sun."

D. Putnam Brinley has some of his multitudinously detailed and amusing panels, such as the "Building of the Anna B.," and Gardner Hale shows cartoons in color for the Villa Razzolini in Florence illustrating the legend of St. Julian. Henri Caro-Delvaile has three panels, "Religion," "Philosophy" and "Theology," which suggest the Persian miniature as their inspiration.

Hildreth Miere goes back to the archaic for her medallions designed for the National Academy of Science in Washington. Clara Fargo Thomas, Lydia K. Bush-Brown, Frances Burr, Vera Leeper and Lucy M. Hurry are some of the other women represented. Ramon Lopez Morello has some paintings on cloth, Spanish in subjects, which are lovely in color.

The designs for stained glass include the work of Charles J. Connick, Nicola



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rick S. Lamb. The exhibition lasts until  
March 1. —H. C.

## Indo-Persian Miniatures on View

The Claude Anet collection of Per-  
sian and Indo-Persian miniatures,  
which is to be seen at the galleries  
of Arnold Seligmann, Rey & Co., at 11  
E. 52nd St., through the month, con-  
sists of fifty-seven miniatures. It is  
one of the most important collections  
in the world not only because of the  
beautiful quality of every subject but  
because it is representative of the dif-  
ferent phases of the art of the Persian  
painter. In forming the collection in  
Persia, Mr. Anet kept only the most  
perfect specimens out of many thou-  
sands.

The miniatures are arranged chron-  
ologically, beginning with pages of  
manuscript dated 1236 showing ani-  
mal motifs against backgrounds of  
beautiful red and blue. The exquisite  
color, which is the particular joy of  
Persian miniatures, is in evidence.  
One of the chief treasures is a XIVth  
century subject, "Mongol Noblemen  
Under a Tree," which is the left panel  
of a triptych whose central panel is  
in the famous Goloubef collection in  
the Boston Museum. It is precious  
not only because it is so old but be-  
cause it shows the high development  
of the typical Persian style with its  
sense of design, exquisite draughts-  
manship and fine color. Also belong-  
ing to the same period is the vigorous  
"Homage Scene," an obvious expres-  
sion of the exuberant and less sophis-  
ticated Mongol spirit.

The examples of particular beauty  
and importance are too numerous to  
give in detail, but mention must be  
made of the magnificent "Horse and  
Stableman" (XVIth century) which  
has a vitality that lifts it out of its  
period and gives it a universal sig-  
nificance. The remarkable portraits  
in sepia and sanguine, or in sepia  
alone, with the heads so finely fin-  
ished and the draperies of the figure  
in simple yet revealing outline, are  
also to be noted. With them one  
comes at last to the signed minia-  
tures, for all preceding are anonym-  
ous. The first to be signed is by  
Afzal of the Boukhara School, 1570.

The Indo-Persian subjects, pro-  
duced by the court artists of the  
Mughal emperors of India, include a  
delightful review of his army by an  
Emperor in which the army are tiny  
miniature figures and the Emperor,  
borne in a litter by attendants, is  
nearly ten times their size. The  
whole collection is so important that  
there is a temptation to dilate on that  
aspect rather than on the fact, which  
the miniatures themselves bear wit-  
ness to, that these exquisite bits of  
color and line are a joy to behold.  
—H. C.

## Bewley's Figure Paintings

To walk into Murray Bewley's ex-  
hibition of paintings of women and  
children at the Milch Galleries is to

feel oneself enfolded and immersed  
in warm and refulgent color.

There is something very captivat-  
ing to the fancy in the way Mr. Bew-  
ley paints the figure simply against  
a background of color rather than  
setting it definitely in any interior  
or landscape. He frequently suggests  
the outdoor feeling of sunlight and  
air but it is done with color alone.  
His little "Island Girl" with the pot-  
tery bowl in her hands is a radiant  
little creature who belongs in the sun-  
light which is around her like an  
aureole and the young woman who  
sits in her orange smock under an  
orange parasol is likewise an out-of-  
door person, but it is not the pres-  
ence of the parasol but the actual  
light with which the picture overflows  
that creates the feeling on *plein air*.

A little girl sitting up in bed in a  
sea of sheets and pillows furnishes  
an interesting study in white. "The  
Blue Gown" is one of the few paint-  
ings making use of a definite pattern  
in the background which in this case  
is carried out in rose in a flowing  
design that is highly decorative. "On  
the Hill Top," a little girl with long  
hair that cascades down over her pink  
sweater, has a great deal of distinc-  
tion, while for tender, poetic quality  
there is "The Dreamer," a dark haired  
little girl who is surely accustomed to  
walk "among the untrodden ways."

A portrait of the artist's mother in  
black is very dignified and strikes a  
note of decided contrast which makes  
the rich colors that surround it in the  
adjoining pictures all the more effec-  
tive. —H. C.

## Triple Show at Anderson's

Whether it is the internal arrange-  
ments of the Anderson Galleries or  
the open-door policy of its manage-  
ment that is responsible for the some-  
what hippodromic programmes there  
set forth is relatively unimportant.  
The fact remains that there is always  
an abundance of interesting events on  
hand throughout the art season with  
something of an appeal for all com-  
ers, and *au quatrième*, where the pic-  
ture shows are held, is no exception  
to this generalization during the first  
part of the month.

The main gallery is given over to  
an exhibition of Bancel LaFarge's  
decorative work, ranging from small  
sketches to a large cartoon for a  
church apse set up *en maquette* at  
one end of the gallery. While this  
decoration is simply the key for the  
completed work which is to be in  
mosaic, the general scheme set forth  
in the cartoon is sufficiently clear.  
Against a gold ground he has placed  
his figures and abstract ornament  
with a generous sense of scale and  
space, with a largeness of design and  
a dignity of form that should suit  
the technical requirements of the  
translation into the mosaical mode.

This is only the first part of his  
artistic labors for the sanctuary of  
the chapel of St. Charles College, Cat-  
onsville, Maryland. There are seven  
large screens which reflect Mr. La-  
Farge's sensitive feeling for natural  
form in a more direct way. Having  
worked with his celebrated father for  
certain periods, it is natural that the  
LaFarge tradition of color and de-  
sign should be found here reanimated  
to a large degree. A group of water

colors by Mrs. LaFarge are included  
and have great charm.

Louis Kronberg has a group of  
paintings in oil, pastel, and water  
color in the adjoining gallery. Here  
his well-known talents are set forth  
in terms of the dance. Like Degas,  
he haunts the *salle de danse*, finding  
his inspiration in the thistle-down  
evolutions of the ballerinas as they  
float about with their cloudy habili-  
ments of vari-colored tulle.

Mr. Kronberg has worked a them-  
atic variation on this occasion with  
a series of Spanish subjects, mostly  
large canvases depicting the *figurantes*  
of the dance halls of Segovia and  
Toledo, but with less success than  
might be expected. The fiery aban-  
don of the Spanish tarantella has  
evaded this artist whose touch is so  
carefully attuned to the gentler sinu-  
osities of the classic ballet. These  
portraits are well made but they do  
not proclaim the artist. In several  
of the designs for fans, he has caught  
some charming color notes and ar-  
rangements. Perhaps the Shaw Prize  
pastel "Repose" is the answer to the  
Spanish issue here raised, for in this  
delicately sensed nude study Mr.  
Kronberg is most surely on home  
ground. And furthermore, the pastel  
medium is unquestionably his real in-  
strument.

A third attraction on the fourth  
floor is an etching show by Ernest  
Haskell, Childe Hassam, Eugene  
Higgins, John Sloan, Mahonri Young  
and Lewis Allen. They are repre-  
sented in individually chosen series  
of plates, and make an exhibition of  
particular charm and merit. The  
Haskell and Hassam etchings are all  
well known, and in the case of Mr.  
Sloan and Mr. Higgins the choice is  
most fortunate, for they have not ap-  
peared to better advantage this long  
while in an etching show. —R. F.

## Tonal Pictures by Lucas

An exhibition of paintings by Al-  
bert P. Lucas holds the center of the  
stage at the Babcock Galleries for  
the first half of February. This Amer-  
ican painter is an infrequent exhibitor  
on this side of the water, having lived  
and worked for a great part of his  
career in Paris, where he is a mem-  
ber of the Société Nationale des  
Beaux-Arts.

His canvases run along the particu-  
lar line of tonality that distinguishes  
the Ryder school of landscape paint-  
ing. He is chiefly concerned with the  
fine relations of sky and land and  
water in a more or less abstract way,  
choosing his times of representation  
when nature has cloaked herself with  
the deepening shades of twilight or  
when she has emerged with a shy  
and reluctant pleasure under the  
glimmer of stars and moon.

Mr. Lucas works as solidly in tone  
as he seems to be evanescent in sub-

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ject matter. His Ryderesque blue  
skies are soundly constructed and his  
foregrounds have an answering  
weight and lift. He composes with  
tone, using perhaps the simple line of  
the edge of a hill and the single color  
note of a lone figure plodding along  
in the lessening light, as in "The  
Day's End," as his structural sup-  
ports. Or again, as in his "Normandy  
Moonlight," he will weave his blues  
around the single incident of a hay-  
stack set against the moonflushed  
sky.

The large "Old Mission House" is  
a well-made night piece, the plaster  
walls of the old monastery fairly  
glistening in the moonlight. "Mid-  
Ocean" is another fine piece of rang-  
ing blues and grays worked into one  
harmonious whole. Certain canvases  
are lacking in interest because of  
rather indifferently considered forms,  
as the small "Sunset" and "The Old  
Homestead," but in the light of Mr.  
Lucas's driving sense of tone these  
points are of less importance. The  
exhibition looks very well with the  
deep azure skies that dot the walls.  
It is plain that the Lucas canvases  
are drawn from the artist's rich pleas-  
ure in poetic landscape. —R. F.

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### Nicola Fechin's Portrait of Mrs. Stimmel



"MRS. W. S. STIMMEL"

By NICOLAI FECHIN

Courtesy of the Grand Central Art Galleries

Fechin, though a Russian by birth, has taken out naturalization papers and established a studio in New York. This makes him eligible as a member of the Painters and Sculptors' Gallery Association, which obtains portrait and other commissions for its members. Mrs. Stimmel is a resident of Pittsburgh.

### LAST CANVASES BY BELLWS ON VIEW

Paintings at Durand-Ruel's, Done  
Last Summer, Show the Versatile  
Artist at the Top of His Powers

An exhibition of the last canvases of the late George Bellows is being held at the Durand-Ruel Galleries for the first fortnight in February. This exhibition is curiously the fulfillment of the artist's long-standing wish to have his paintings shown at this gallery, and was arranged for a long while back by Mrs. Marie Sterner, under whose auspices the event takes place.

While this is not strictly a memorial exhibition—there is to be, by all accounts, a large commemorative affair later at some other gallery—this group of canvases done last summer represents the artist at the very top of his powers and in all the various fields of his pictorial investigations.

There is a typical landscape full of lush vegetation and streaking light, and there is a riverway scene which is all Bellows to the last inch. Then there is one of those racy glimpses of teeming metropolitan life that he knew so well how to depict, and there is a handsome, colorful nude. The portraits here run the gamut of youth and age, where he was so thoroughly at home at all points, and there are two large canvases of the sporting world that he used to such advantage for his subject matter. Within the small compass of this dozen paintings the whole man is seen to remarkable advantage.

Perhaps the color is the most notable thing about the present exhibition, although it is doubtful if he ever painted a more enthralling landscape than the one called "Jean, Anne, and Joseph." The three foreground figures stand facing a wonderful prospect of purple hills and tangled foliage shot here and there with strange irradiations of light; the middle distance is like some mythical garden where, among the flowering shrubs, all manner of wonders might be concealed. The sportive, dynamic qual-

ity that Bellows worked into some of his smaller canvases is here at the highest peak. "The Picnic" is also a happy blend of man and nature, the foreground figures again striking just the right note of tenancy in this brilliantly colored glimpse of blue hills and sparkling river. "Lady Jean" is a riot of reds and blues, a charming vision of the painter's little daughter in an old-fashioned

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blue-and-white costume standing by a red-lacquered cabinet. Only the blue of the blind jars a little, strikes a redundant note. The portraits of "Leila Kalman" and "Elizabeth Alexander" are beautifully seen, as is the well-known "Emma" of earlier date.

A large double portrait of Mr. and Mrs. Wase is full of interesting passages, but fails to hold the interest as a composition. The "Dempsey-Firpo," "Ring-Side Seats" and "River Front" are canvases of the kind Bellows loved to tackle when in a sporting mood, and are full of animation and amusing observations. The large "Nude" is also filled with fine touches of form and color, and marks the highest point that Bellows reached in flesh painting.—R. F.

### Water Colors by Downes

Water colors of Italy and France by John I. H. Downes, at the Ainslie Galleries until Feb. 15, have a cameo-like perfection which makes them quite delightful.

A typical choice of subject matter is "Old Houses on the Arno" with yellow walls adjoining green water, or "Amalfi from Ibsen's Balcony," in which the green slopes climb high above the white walls at the water's edge. H. C.

bition that runs over two floors at the new Knoedler Galleries in 57th St. Here are seen once more the fine, familiar plates that have made modern graphic history. Such men as Whistler, Millet, Meryon, Manet, Degas, Duveneck, Zorn, Forain, Bone, Cameron and McBey are represented in this happy gathering of modern masters, and if the prints are not in every case the most brilliant they are all important.

On entering the lower gallery the Zorns flash first upon the view with their swelling lines and fine fluency. Here are some of those delightful plates that swept into the print world like a new comet way back in the 'nineties. "En Omnibus" is one of the nine chosen to represent this Swedish master, and the "The Waltz" with its fine tonality and the "Girl With a Cigarette" are also hung. Two of Frank Duveneck's Venetian plates are shown, fine examples of an etching talent that only needed a greater driving power to make it one of the potent forces in American etching.

Whistler's plates are always a welcome addition to any exhibition, and here a miscellaneous choosing juxtaposes, such as the "Kitchen" and the "Palaces," the "Rotherhithe" and the "Long Venice." "Florence Leyland" seems especially charming at this showing, and the "Nocturne: Palaces" weaves its usual spell of soft night and half-revealed form. Sir Francis Seymour Haden has five plates to his credit, the lovely "Shere Mill Pond" in a beautiful state and the "Sunset in Ireland" holding their own with all comers.

Forain's first plate of the "Retour de l'Enfant Prodigue" is here, and again seems a long way behind the ultimate version which this swiftly minded graver gave forth. Sir Donald Cameron's quiet, composed way with architectural subjects is well represented.

The Muirhead Bone etchings are only to the number of eight, but the "Shot Tower," the "Demolition of St. James's Hall, Interior," the "Great Gantry, Charing Cross Station," and the "Piccadilly Circus" are in themselves a feast. The Meryon plates are all old friends, and his Paris is always a delight to behold. Millet, Charles Jacque, Degas, Manet, Legros, William Strang, James McBey and Auguste Lèpere are the others included. —R. F.

### Fisher's Landscapes

H. Melville Fisher, who exhibits landscapes from Connecticut and Maine at the Ainslie Galleries until Feb. 15, is showing some of the best work he has ever done. He has infused a luminous quality into his color which makes his sunlight and shadow effects around old Connecticut houses especially ingratiating. "The Old House Along the Roadway," companioned by aged cherry trees of stately height, is painted with a genuine feeling for the "part of the soil" quality which belongs by right to houses that have seen the passing of two centuries.

Maine subjects include "Wind Swept Birch, St. Croix River," with Deer Island in the distance. The suggestion of wind ruffling the gray water is well done. Other subjects round out a complete record of the seasons of the year, presenting landscape under different aspects from spring freshness to winter austerity. —H. C.

Dasburg and Schmidt, Whitney Club  
The present fortnight's tenancy of the Whitney Studio Club brings Kath-

(Continued on page 6)

### PLANNING FOR THE NEXT INTERNATIONAL

As Announced, Germans Will Be Invited to Carnegie Show, and in Addition, Austrians for the First Time

PITTSBURGH—Plans are well under way for the twenty-fourth International exhibition of paintings, which will open at the Carnegie Institute on Oct. 15 and continue until Dec. 6. In other years the exhibition has opened in April, but the date was changed so as to permit the entire European section to be shown in New York City at the Grand Central Galleries, in Philadelphia at the Philadelphia Art Club, and in St. Louis at the City Art Museum, immediately after the Pittsburgh showing.

Homer Saint-Gaudens, director of fine arts, will sail for Europe about the middle of March to be abroad five months. During that time he will visit the studios or homes of practically all the prominent artists of the Old World. In his work of assembling paintings he will be assisted by the European representatives of the fine arts department: by Guillaume Lerolle, who makes his headquarters in Paris; by Miss Margaret M. Palmer in Madrid, and by Illario Neri in Venice. As planned, the exhibition will consist of about 424 paintings, 130 of these being by American artists and 294 by Europeans.

The jury of award which selects the prize-winning paintings will be composed this year of six members instead of four as for the last three Internationals. Three of the members of the jury will be European artists and three American, chosen from the jury of selection already announced. Of the Europeans, one will be a French painter, one a British, and the third a Continental artist from some country other than France.

The jury will award a first prize of \$1,500, a second of \$1,000, a third of \$500, and a first honorable mention with \$300.

Mr. Saint-Gaudens will visit Germany, and for the first time since 1914 Germany will be represented in the International. It will mark Germany's entrance into "The League of Art." In 1914, when the war broke out, the German paintings which were being returned from the eighteenth International were on the high seas.

When the United States entered the war the paintings were taken over by the alien property custodian. It has been only within the last few months, after long negotiations relating to the ascertaining of correct return addresses and adjustments of ownership claims, that these paintings finally were returned to Germany at the expense and risk of the Carnegie Institute.

In addition there will be an Austrian section this year for the first time.

### Britain to Receive "Mme. Suggia"

It is reported in a New York morning paper that Augustus John's portrait of Mme. Suggia, cellist, has been purchased by Sir Joseph Duveen from William P. Clyde, Jr., son of the late New York shipowner. Sir Joseph, it is said, will present it to the British nation for exhibition in the Tate Gallery in London.

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**\$39,784 REALIZED IN  
PHILADELPHIA SALE**

American and European Pictures  
from Oliver, Boyd and Bonham  
Collections Are Sold at Freeman's

PHILADELPHIA—American and European paintings from the collections of the late Senator George T. Oliver, James Boyd and John M. Bonham were sold Jan. 28-29 at the galleries of Samuel T. Freeman & Co. It was the second important sale held there this season. The total realized was \$39,784, paid by dealers gathered from all over the East.

On the first day the Reading Museum was a heavy buyer, and judging by purchases made here this year Reading is collecting an admirable group of paintings. The Museum paid \$1,350 for a canvas 39x59, "Italian Ball Game" by Oswald Achenbach. Other purchases were "The Peasant's Repast" by Carl Hubner, \$250; "Children" by Rudolph Epp, \$280, and a child subject by J. T. Peele.

Mrs. H. B. McCormick of Harrisburg was a buyer both days, and acquired Bouguereau's "Little Nurse" for \$1,400 and Meyer von Bremen's "Knitting" for \$510. William C. Finley of Kansas City bought two works: "Sous le Charme" by George Coomans for \$117.50, and "Afternoon" by Alexander Harrison for \$125.

The most important sales were on the second day. "The Russian Horse Team" by Adolph Schreyer was sold to A. T. Johnson, an agent, for \$5,444, and "Caracalla" by Alma-Tadema, showing the emperor entering a bath in triumph, was sold for \$4,500 to A. Arlington of New York.

A Corot landscape brought \$3,500. A Kane paid \$2,900 for a Ziem and \$2,200 for a Cazin, the former being a Venetian scene. Philadelphians who bid successfully the second day were F. Swartz, who bought "Morning" by Jacques, for \$1,625, and C. F. Stout, who bought a Dupré landscape for \$3,600. —E. L.

Further Instructions to Artists

for Calendar Competition Issued

A further circular of instructions has been issued by Brown & Bigelow, of St. Paul, regarding the competition for paintings for use on calendars which is to culminate in an exhibition at the Anderson Galleries, beginning Feb. 23. This circular is in answer to inquiries regarding size, framing, etc.

Framing is optional, but the artist is asked to consider that if an unframed picture passes the jury and is hung with framed pictures it may appear to disadvantage. The size mentioned in the original announcement was 33 inches wide by 24 inches high, or 24 inches wide by 32 inches long. Many artists have pictures approximating this and are anxious to know if they may be sent. The proportion is 3 to 4, whether upright or horizontal, and the artist may judge for himself whether cutting the plate to this proportion would injure the reproductive value of his picture.

All pictures not accepted will go to Day, Meyer, Murray & Young, 305 East 61st St., New York, where they may be called for or instructions sent regarding their disposal. A green ticket will be mailed to all contestants whose works are not accepted, which should be presented to Day & Meyer when calling for the picture or sending orders for shipment.

Notification of the pictures accepted by the jury for exhibition will be mailed to successful contestants on Monday, Feb. 23.

Works of Prominent Artists Sold

in a New Department at Macy's

R. H. Macy and Company opened a department of art on Feb. 4 with Henry Billings in charge. Contemporary art has been exhibited and sold for years at the Wanamaker store in New York.

The exhibitors for the opening weeks at Macy's will be E. M. Ward, E. A. Gruppe, Herndon Smith, Alice Judson, H. E. Schnakenberg, Hayley Lever, May Fairchild, G. Klitgard, Theresa Bernstein, Jane Peterson, Richard Lahey, Henry Mattson, Judson Smith, Arnold Blanch, Lucille Blanch, B. M. Peyton, Allen Cochran, C. White and A. Lamb.

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**\$150,038 IS PAID  
FOR TOLENTINO ART**

In a Three-Days Sale 576 Items of  
the Catalogue Are Sold—Work by  
Jean Berain Brings Highest Price

The dispersal of "the Tolentino Collection of 1925" at the American Art Galleries on the afternoons of Jan. 29, 30 and 31 realized a total of \$150,038 for the 576 items of the catalogue. The collection represented last summer's selective connoisseurship of the well-known authority on Italian art, the Chevalier Raoul Tolentino.

A report of all items bringing more than \$600 is given below, but without the buyers' names. These could not be had from the American Art Association, which has instructed its employees to give no reports of auction sales to THE ART NEWS.

318—"The Adoration," by Andrea Della Robbia .....\$925  
352—Six embroidery-upholstered walnut armchairs, Italian Renaissance, .....\$1,140  
408—Carved walnut bed, Tuscan, XVI century .....\$875  
437—Two gilded forged iron convent gates, Tuscan, XV century .....\$675  
458—Bronze group, by Adrian De Vries, Holland, 1560 .....\$800  
462—"A River God," by Tribolo, Florentine, 1500-1550 .....\$975  
468—Royal Louis Quatorze Genoise jardinière velvet hanging, XVII century, .....\$1,450  
469—Two royal Louis Quatorze Genoise jardinière velvet hangings, XVII century, .....\$1,650  
471—Salon hanging of cut green drap d'or velvet, by Jean Berain, French, XVII century .....\$8,000  
489 and 489A—Decorated and gilded faience vase, by Dr. Carlo Antonio Grue, Castelli, XVII century .....\$1,400  
496—Two carved and gilded wood statues, by Antonio Amadeo, Lombardian, 1477-1522 .....\$750  
498—"The Holy Family," by Benedetto Da Maiano, Florentine, 1442-1498 .....\$725  
500—"Madonna and Child," by Luca Della Robbia, Florentine, 1475-1550 .....\$1,200  
501—Two Heads of "Youth," by Andrea Della Robbia, Florentine, 1435-1525 .....\$925  
502—"Madonna and Child," by Desiderio da Settignano, Florentine, 1457-1485 .....\$1,050  
505—"St. Sebastian," by Lorenzo Di Lorenzino, Perugian, 1445 .....\$925  
507—Sculptured Istrian stone mantelpiece, Umbrian, XVI century .....\$1,150  
508—Early Renaissance Flemish tapestry, XV century .....\$1,500  
509—Renaissance tapestry, Flemish, early XVI century .....\$850  
510—Flemish Renaissance tapestry, XVI century .....\$1,700  
511—English Renaissance tapestry, early XVI century .....\$1,550  
512—Gothic English tapestry, French, late XV century .....\$2,050  
514—Gothic Biblical tapestry, Swiss, dated 1613 .....\$1,750  
537—Renaissance tapestry walnut armchair, Ligurian, XVI century .....\$675  
538—Needlework threefold screen, French, XVII century .....\$2,550  
545—Renaissance walnut tapestry settee and four armchairs, late XVI century .....\$1,800  
546—Renaissance tapestry walnut sofa, Louis XIII period .....\$950  
547—Needlework high settee, French, Louis XII period .....\$1,000  
558—Gothic carved oak money changer's table, Germany, XV century .....\$1,400  
559 and 560—Four carved walnut sgabello chairs, Florentine, XVI century .....\$880  
561—Polychromed carved oak cabinet, French, XVI century .....\$1,300  
563—Velvet carved walnut armchair, Florentine, Renaissance, XVI century .....\$1,200  
564—Sculptured walnut center table, Florentine, XVI century .....\$1,900  
565—Sculptured walnut cabinet, Florentine, late Renaissance .....\$3,600  
566—Bambocci cabinet, Florentine, XV century .....\$3,500  
567—Sculptured walnut lectern, Tuscan, XVI century .....\$1,100  
568—Carved walnut center table, Florentine, XVI century .....\$2,900  
569—Carved walnut draw top table, Ligurian, XVI century .....\$900  
570—The San Carlo Borromeo refectory table, Florentine, XV century .....\$3,600  
571—Carved walnut library table, Florentine, late XVI century .....\$775  
572—Carved walnut library table, Florentine, XVI century .....\$775  
575—Two sculptured walnut torchères, Venetian, late XV century .....\$700  
576—Carved and gilded throne bench, Florentine Renaissance .....\$600

**\$49,726 FOR CHINESE PORCELAIN**

Anderson Galleries, January 30, 31, afternoons—Chinese porcelain collected by Alfred E. Hipsley, commissioner of the maritime customs of China. Total, \$49,726. Among the more important items:

55—Porcelain jar, Wan-Li; Ton Ying Co. ....\$390  
58—Cup; A. W. Bahr .....\$260  
74—Gourd-shaped vase, Chien-Lung; Ton Ying Co. ....\$300  
84—Vase, Chien-Lung; H. T. Baldwin .....\$320  
85—Vase, Chien-Lung; H. T. Baldwin .....\$320  
92—Two globular jars, Chien-Lung; H. T. Baldwin .....\$350  
100—Pear-shaped vase, Chien-Lung; H. T. Baldwin .....\$430  
102—Globular vase, Chien-Lung; B. J. Gibson .....\$370

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**New York Auction Calendar**

AMERICAN ART GALLERIES

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February 11, 12, 13, 14, afternoons—French and English furniture, Oriental rugs, tapestries, bronzes, etc., from the collection of Mrs. Frederic Neilson, also the estates of the late Robert P. Perkins and Frederick Gehard, and other private sources.  
February 12, 13, afternoons—Remaining Americana portion of the Walter Dormitzer collection of autographs.

ANDERSON GALLERIES

Park Ave. and 59th St.

February 12, 13, afternoons—Early American furniture, and Currier & Ives lithographs, including selections from the collections of Mrs. Laurie E. Post, New York, and M. Martin, Glen Cove, L. I.

BROADWAY ART GALLERIES

1692 Broadway

February 12, 13, 14, afternoons—Home furnishings, works of art, Persian and Chinese rugs and carpets from the property of a prominent merchant; also the effects of Mrs. Marjorie Northworth and consignments from several estates.

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**Old Silver in Demand**  
LONDON—During the period following the Armistice there occurred a severe slump in silver sales, due to the fact that for some time previously quantities of old silver had been taken out of retirement to meet an inflated demand and that in consequence the market had become overflooded. Matters have now, however, readjusted themselves and London auction rooms are active in the dispersal at high prices of old silver of authentic pedigrees. Wherever silver of the XVIIth and XVIIIth centuries is for disposal, America in particular proves a ready purchaser. Fine pieces from the Continent, of foreign workmanship, are finding their way to English auction rooms. An important forthcoming sale is that of plate from the Walsingham collection, belonging to the Hon. George de Grey.



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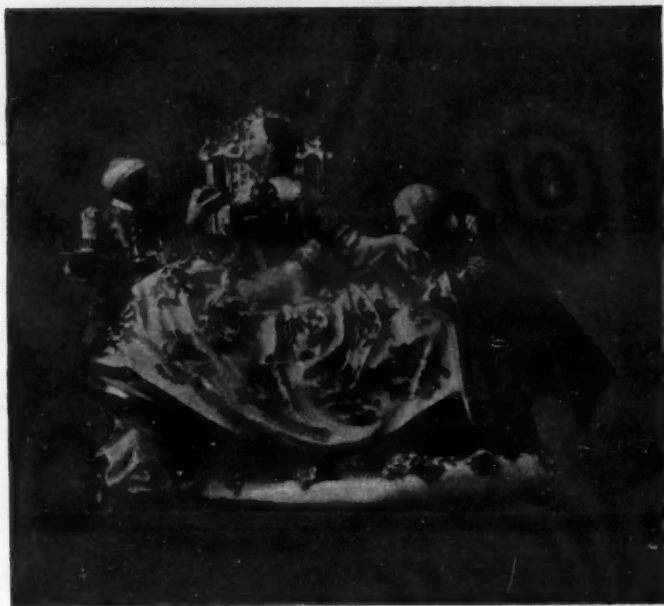
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### Rare China to be Sold in a Berlin Auction



DRESDEN CHINA IN THE DARMSTADTER COLLECTION

The above group of Dresden china by Kändler, dated 1741, is an exquisite example of the art of the XVIIIth century. It possesses all the charm and grace of that happy period, it is admirably modeled and colored, and pleasantly proportioned.

This group belongs to the famous porcelain collection of Darmstädter, which represents the whole of the European manufactures of the XVIIIth century and which will be sold at auction

in March at R. Lepke's in Berlin. Included are examples of Vincennes-Sèvres, Chantilly, Niederwiller, Chelsea, Derby, Bow, Bristol, Worcester, Venedig, Capo di Monte-Neapel, Doccia, Buen Retiro, Tournay, Haag, Petersburg, Copenhagen, Meissen, Wien, Berlin, Nymphenburg, Höchst, Frankenthal, Ludwigsburg, Fulda, Fürstenberg and Veilsdorf.

The richly illustrated catalogue (100 illustrations) can be had at THE ART News office.

### NEW TALENT WINS PRIZES IN DETROIT

Awards in the Annual Exhibition for Michigan Artists Are Given to Several Not Heretofore Prominent

DETROIT—The Scarab Club's Annual Exhibition for Michigan Artists opened at the Institute of Arts on Feb. 2, with a reception and first view. There are 124 artists represented, with 300 pictures; several new names appear on the list, and the general tone of the exhibition is one of progressiveness, rather than the milder standpatness which has heretofore been the rule in these shows.

The jury of selection and award was composed of William J. Edmondson and Henry G. Keller, both Cleveland painters; Leon Kroll, who did not appear, and Roman Kryzanowski and Percy Ives, for the Scarab Club. The Scarab gold medal for the most important contribution to the success of the exhibition went to John P. Wicker for a decorative painting called "Composition."

The Frank Hecker prize of \$100 for the best painting of a figure subject in oil was awarded to Leon Makielski for "Portrait of Mrs. Pelican"; the Austin A. Howe prize of \$100 to Walter Speck for his group of drawings; the Frank Scott Clark prize of \$50 to Alfred Huty for his etching, "Sycamores." The Frederick Zeigan gold prize of \$50 for the best picture by an artist who has never before received an award in this exhibition went to Mrs. Alice Harris Hartz for her mural painting, "Human Progress." The Mrs. Neville Walker first and second prizes for the two best water colors went to Sari Kryzanowski for "Portrait of My Sister," and to Hugh Monahan for a much-discussed picture, "The Washbowl."

The Detroit Museum of Art Founders' Society first prize of \$100 was awarded Horace Farnum Colby for his "Child's Head" in bronze. Mr. Colby, a new exhibitor, is now studying at the American Academy in Rome. The second prize in the same group went to Zoltan Sepeschy for his painting, "Vacation Time"; the third, to Miss Mildred Williams for her painting, "Early Evening in Brittany."

The jury showed its open-mindedness this year by seeking out new names and encouraging young talent. Some of the other newer exhibitors who added much of interest and decorativeness to the exhibition were Hunter Gill Griffiths, Reginald Bennett, Henry Roberts, Julia F. Roberts, Mildred Matyn and Jane C. Stanley.

### CHICAGO ARTISTS' SHOW RICH IN PRIZES

(Continued from page 1)

Baumann and William Penhallow Henderson show decorative compositions from the Santa Fe region.

"Afternoon on the Avenue," painted from the porch of the Art Institute, is a popular decorative canvas by William Clusmann. Frank V. Dudley, painter of the dunes of Indiana, has an excellent representation. Few painters show more than one work. Pauline Palmer, Gerald Frank, Stark Davis, Mary H. Buehr, Frederick Victor Poole, Oskar Gross, Edgar Rupprecht, Rudolph Ingerle, Edgar S. Cameron, Harry Anthony De Young, Charles W. Dahlgreen, Wallace L. De Wolf, Cecil Clark Davis, Roy H. Collins, Dr. J. Elliott Colburn, John Phillips and John T. Nolf are prominently hung.

Salcia Bahne executes distinguished decorative panels. To the names of those contributing good work to the success of the exhibition must be added those of George Ames Aldrich, Anthony Angarola, Jean Crawford Adams, Edward B. Butler, Edgar S. Cameron, Karl A. Buehr, Marie Blanke, Rose Crossman, Jessie Benton Evans, J. Jeffrey Grant, Louis Grell, Edward T. Grigware, Indiana Gyberson, Adolph Heinze, Bessie Helstrom, A. F. Kleiminger, Albert H. Krehbiel, Alfred Jansson, Anna Lynch, Charles P. Killgore, Archibald Motley, Jr., Leon Makielski, Louis Alexander Neebe, Agnes Squire Potter, Elizabeth K. Peyraud, Constantino Pougias, Irma Roen, Emil Thulin, Carl E. Wallin, Carl Wuerner, Ingeborg Christensen and Laura van Pappelendam.

Marine painters are increasing in numbers. Among them Charles Hallberg, George F. Schultz and Fridolf Spolander have meritorious paintings of the sea. Miniature painters include Carolyn D. Tyler, Eda Nemoeda Casterton, Marian Dunlap Harper, Edward W. Carlson and Kate Bacon Bond.

Twenty-four sculptural works are by eighteen men and women. Albin Polasek's "Forest Idyl" in bronze has a place of honor. L. N. Black, a newcomer, who is painter and sculptor, has a very good Indian subject, "The Squaw," on a pony. The sculptors include Helen Ruth Orb, Ida McClellan Stout, Katherine Wheeler, Louise L. Woodruff, Angelo Ziroli, Stephen Beames, John David Brcin, R. Davidson, James Cady Ewell, Carl C. Mose, Samuel Klasstörner and Mary B. Adelsperger.

### \$100 PRIZE OFFERED FOR ART CRITICISM

Allied Artists of America Will Thus Reward the Author of the Best Review of Their Next Exhibition

The original announcement of the Allied Artists of America of a prize of \$100 to the writer of the best constructive criticism, in not less than 1,000 words, of their exhibition at the Fine Arts building Feb. 7 to 24 has been changed, omitting the specification regarding length. The review may be of any length, but it must be published some time during the exhibition.

The judges are Fiske Kimball, Ph. D., an architect; F. Newlin Price of the Ferargil Galleries, and John C. Johansen, N. A. The announcement says, in part:

"The Allied Artists of America was formed in 1914 by a group of painters and sculptors with the aim of opening new fields of opportunity for the advancement of American art, and the members now feel that they can best continue their policy by encouraging higher criticism. Art in America is the expression of American emotions, and it is of exceeding importance that our public be awakened to a wider interest in its significance and to a realization that our workers in the varied branches of the arts are practically the only people who will record, for Americans of the future to visualize, the true spirit of our day. If the public fails in tendering sympathy, understanding and support to its artist representatives, it obviously follows that they will be seriously handicapped in fulfilling their mission."

At a recent meeting of the Allied Artists the following new members were elected: Josephine Barnard, Herbert Meyer, Gerald Leake, Oscar Julius, Nicolai Schattenstein, Vance Swope, Will Taylor, Mary Gray, W. J. Aylward, Bela Mayer, Arthur Wolfe, Walter Meyner, Elizabeth Hardenburgh, Frank H. Desch and Eli Harvey.

Clyde H. Burroughs Says Bellows Was Greatest as a Lithographer

DETROIT—In the Scarab Monthly for February, Clyde H. Burroughs, secretary of the Detroit Institute of Arts, and curator of American paintings, writes a tribute to George Bellows, in the course of which he says:

"His performances in the field of painting have received the award and acclaim of his fellow-artists over and over, and he leaves a goodly number of canvases. He has also been an indefatigable worker in the field of lithography, and perpetuates his capable draftsmanship and artistic perception in a large number of plates—the finest that have ever been done in America. He held the craft of lithography as it was practiced in its best days in high regard, and his own drawings were actually made on the stone in conformity with the best traditions of the past. Not only did he find it a true medium of artistic expression, but it was also an invaluable tool in the creative power of his painting."

A Rembrandt Bought in Detroit

DETROIT—One of the announcements which followed the exhibition of Dutch masters held here in January, was the purchase by Mr. and Mrs. Edgar B. Whitcomb of two pictures: "Landscape With Windmill," by Ruisdael, and the "Portrait of Titus at the Age of Sixteen," by Rembrandt. The purchase of the Titus makes the fourth Rembrandt privately owned in Detroit.



Terra Cotta by Joseph Charles Marin—1795

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### Juries Announced for the 100th Annual of the Academy of Design

The 100th annual exhibition of the National Academy of Design will be held at the Fine Arts building April 1 to 24. Pictures will be received at the 58th St. entrance on March 16 and at the 57th St. entrance the next day.

The jury of selection is headed by Walter L. Palmer. The secretary is Charles S. Chapman. The other members are Ernest L. Blumenschein, R. Sloan Bredin, William Cotton, Charles H. Davis, Frederick Dielman, Anna Fisher, Walter Griffin, Birge Harrison, Robert Henri, William H. Howe, Henry S. Hubbell, William Fair Kline, Isidore Konti, Albert P. Lucas, Richard E. Miller, Jerome Myers, Spencer Nichols, William M. Paxton, Ernest Peixotto, Arthur J. E. Powell, Charles Rosen, Ernest Roth, Harry F. Waltman, Charles H. Woodbury and Mahonri Young.

On the hanging committee are Henry R. Poore, James E. Fraser and Eugene Higgins. The jury of awards is composed of Daniel Garber, Charles W. Hawthorne, Ernest L. Ipsen, John C. Johansen, Bessie Potter Vonnoh, Chester Beach, Frederick G. R. Roth and Edward H. Potthast.

### A Free Demonstration of Batik

The School of Design and Liberal Arts will give a public demonstration of dyeing, and the making of batik, on Tuesday afternoon, Feb. 10. It will be free to the public.

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Vol. XXIII—Feb. 7, 1925—No. 18

## ART IN THE AIR

There has been considerable art in the air recently. The radio has become a handmaid to the cause of art and is gathering together larger audiences than probably have ever assembled at one time to sit at the feet of this particular muse.

Mr. Walter M. Grant, of the Anderson Galleries, has arranged a series of Saturday evening talks from various authorities on art to be broadcast from Station WJZ. The American Federation of Arts is offering a series of fifteen-minute talks on "Art in Everyday Language" on Thursday evenings from Station WEAF. Mr. Robert W. de Forest, president of the Metropolitan Museum, inaugurated this series on Jan. 22, and speakers have been announced for each week through May 21.

Another recent speaker on the radio was Ignacio Zuloaga, who talked from the Reinhardt Galleries on Jan. 21 through Station WOR. The Spanish visitor acknowledged his appreciation of his cordial reception in this country in three languages, English, Spanish and French. His remarks were heard by his own family in Paris and by the King of Spain in his palace in Madrid.

Art, as has been said often enough, is a universal language, but unfortunately it is not universally understood. It is a neglected Esperanto, known only to the few. Yet it is an excellent means of communication from one age to another and from one people to another. Art does not shout, she has a quiet voice that must be listened for, deliberately sought, pondered over.

Now comes the radio, youngest child of the Twentieth Century science, and decides to teach the old world a language that is also old. Radio is the last word, for the time being, in ease of communication. It brings people together into a closer union than any other mouthpiece of public thought. It is highly fitting that art should be a subject for the radio: the radio stands for ease in transmission of ideas; art has something to say. The combination approaches the ideal. The time seems assured when the visual element will also become "looking in." Art depends on the visual perception by its very nature, but until that time radio can spread the knowledge which is the fertile soil for understanding.

—H. C.

## CONSTRUCTIVE CRITICISM

The Allied Artists' prize of \$100 offered for a criticism of their exhibition is not setting a premium on praise, which is the form of criticism that most artists, and other people, like best. There is a qualifying adjective in the form of the word "constructive," which

is seemingly harmless enough, yet is a possible stumbling block for both critic and artist.

Constructive criticism is rare. The artist who relishes it is possibly rarer still. If the bulk of published criticism were constructive and the majority of artists were profiting by it, a golden age of art would soon be at hand. In order that constructive criticism may prevail it will be necessary for both artist and critic to come half way, the artist with an open mind and the critic with a dispassionate point of view. There is too much that passes for criticism that is simply entertaining prose, often of a distinguished character but apt to leave one impressed with the critic's style rather than enlightened as to the artist's work. But if the critic errs on this side, it often seems as though the artists were legion who think that the pen that goes oftenest into the honey pot is the most true and dependable.

The province of criticism is an honored one and its relation to creative art is that of a blood brother. In that delightful dialogue by Oscar Wilde which he calls the "Critic as Artist" he advances the idea that the reason there were no art critics in ancient Greece was because the Greeks were a nation of critics. No age, he says, has ever been creative that is not critical, although it may be possible that an age may be critical without being productive. Criticism is very rightly concerned with the "thou shalt not" of good taste, but in order to fulfill its whole function it must throw some illumination on the path ahead.

## MUCH ADO ABOUT ZULOAGA

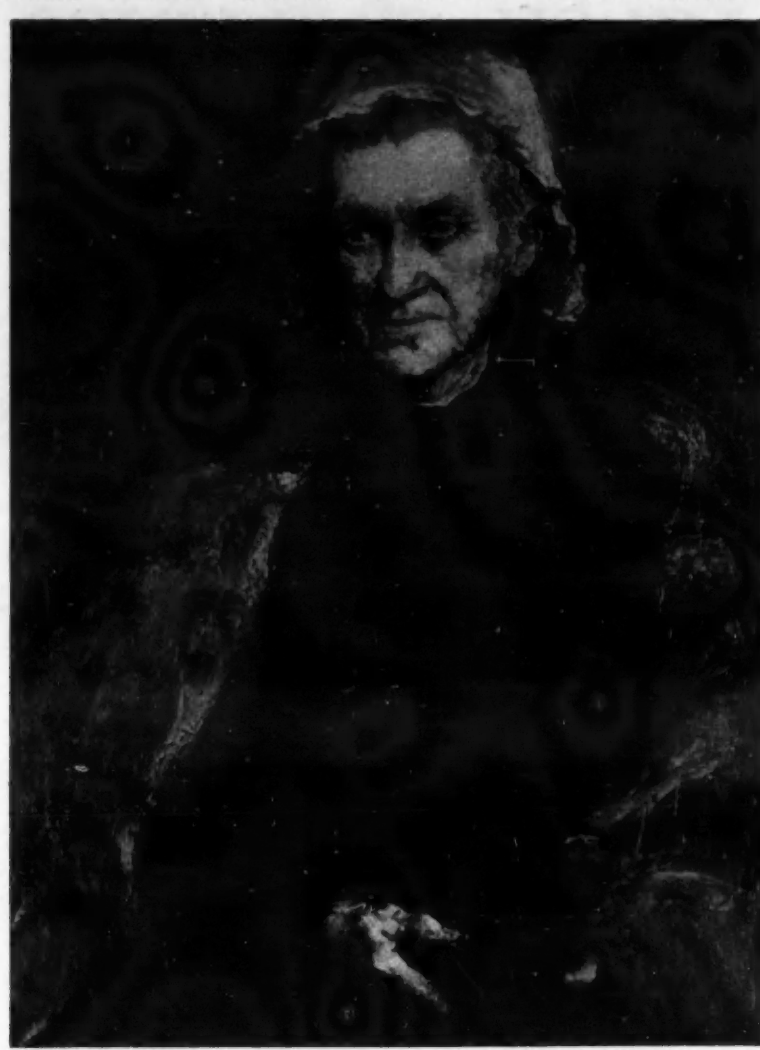
The phenomenal popularity of the Zuloaga exhibition at the Reinhardt Galleries has become something of a nine-days' wonder. Ever since the opening day five weeks ago the attendance has taxed the comparatively limited space of this establishment to capacity. Such crowds have poured in from all quarters to gaze on the glowing canvases that set forth in no uncertain terms the land of the guitar and the bull ring as almost to extinguish the object of their visit. At times the galleries have resembled the concourse of the Grand Central Station or the subway passages at Times Square during rush hours. Fifty-six hundred passed the Reinhardt portals on a single day, and for the duration of the exhibition the grand total may be safely put at 75,000 persons.

When the Hispanic Society opened its doors for the first time sixteen years ago, the Sorolla show that had been staged as its initial attraction became a similar mecca. But then it was the case of the inaugural of a public institution plus the novelty of a visiting foreign artist plus 350 cheerful canvases of more or less popular character that resulted in 150,000 people turning the stiles within a month. But with the Zuloaga exhibition the cause of the swarming platoons is not so easy to find.

There is no element of novelty to consider in this present sensational outburst of pictorial enthusiasm on the part of the public. Prior to the Reinhardt show Zuloaga has had three important public exhibitions in New York within the past two decades. He has often been seen at various dealers' shows, and in many private collections. It is the opinion in certain quarters that his earlier work is even finer than these recent canvases. Yet without any particular publicity given the matter, the Reinhardt Galleries have been the social rendezvous for all New York the past five weeks. The Zuloaga show may be said to have been of equal prominence with the Eclipse and the Cathedral Drive.

Has this flurry been a sort of seventh-wave impulse on the public's part toward art? Is this amazing turn-out because of the boldly presented Spanish point of view so vibrantly expressed by Zuloaga? Or is it because the Spanish Hour has suddenly struck in America and the artist has been fortunate enough to be on hand to personify its rhythmic, colorful appeal? A better perspective may throw more light upon this phenomenon of the New York art season for 1925. At any event the Zuloaga adventure has been one of profit and pleasure to all concerned. Considered in the light of popular approval he is a veritable Triton among minnows.

## Miss White Shows Skill as a Portraitist



"A PORTRAIT"

By BELLE CADY WHITE

Courtesy of the Holt Gallery

This portrait of a woman by Belle Cady White is in the artist's exhibition at the Holt Gallery. Miss White is one of the instructors at Pratt Institute.

## CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from page 3)

Erine Schmidt and Andrew Dasburg before the public with representative groups of their several talents. Like most of the members of this art club, they are of pronounced Modernist tendencies in their work. They have both looked with ardent eye on the masters of the day, and have found there sufficient stimulus to go out quite bravely on their own courses.

If Mr. Dasburg looks back more often than Miss Schmidt to these sources of inspiration, and consequently has a less individual message to give, it is of small consequence. The Schmidt side of the show exposes a very concise, neat and attractive talent. Her figure pieces have a distinct individuality, only once letting in any trace of her husband's approach toward things pictorial.

Mr. Dasburg confines himself on this occasion to New Mexican matter, save in two flower studies, a large portrait and a most indifferent beach scene. The portrait and the still-life pieces are very much in the head-on style of today where representation is about fifty per cent submerged in modernistic paradoxicalities. The New Mexican series, which includes a number of water colors, are in gayer, more individual vein.

The artist finds himself at home among the ringed hills and box-like huts of this old Indian terrain. —R. F.

## New Etchings by Meyerowitz

William Meyerowitz is showing thirty-five recent plates, including impressions of Gloucester and Central Park and a few portraits and figure subjects, at the Milch Galleries until Feb. 14. Mr. Meyerowitz has been doing some beautiful work and in various themes has brought out a charm of expression that makes these plates superlative examples of his work.

The Gloucester subjects with their fine distance and the play of light around houses and roofs as seen from across the harbor form an interesting section of his work. The Central Park scenes, for which he has also established a reputation, include some beautiful renderings of trees.

There is besides a giant apple tree almost bare of leaves, with all the beauty of its fine branches revealed, and there is another called "Woodland Spring" which has a rare beauty of line. This plate is one that is bound to cause comment.

Among the portraits are those of Ralph Cross Johnson and Otto Hockmeyer. There are also two of ballet girls, one of them being the plate which Mr. Meyerowitz etched before the moving picture camera in a film called "The Magic Needle," which the artist was invited to do for the Fox Film Company. —H. C.

## Belle Cady White at Holt Gallery

Belle Cady White is showing a group of water colors and oils at the

Holt Gallery during the first part of the month. While Miss White is a frequent contributor to the large annual exhibitions, this is really her first one-woman show in New York.

There are several well-made portraits and still-life groups in oil here, but this Brooklyn artist is so completely at home with her water colors that it is here that she must be rated. The water colors deal exclusively with flowers and still-life objects. Some of the earlier studies are notable for depth of tone and sweep of brushmanship, "Color Study" and "Brass and Copper" being especially harmonious.

Miss White has carried her art much further in her later paintings and put her subject matter into terms of far gayer color and higher tonality than might be expected from a survey of the earlier pieces.

Miss White has been a member of the teaching staff of the Pratt Institute in Brooklyn for a number of years. Last summer she inaugurated a mid-season school of art on the West Coast, known as the Ashland Summer School of Art, near Ashland, Oregon, with such success that the school is to be carried ahead each season. She is a member of several painting societies and belongs to some of the traveling art groups.

—R. F.

## Paintings by Doniphan

A group of water colors mainly of Washington and three portraits in oil by Dorsey Doniphan are shown at the Ainslie Galleries until Feb. 15. Mr. Doniphan's most promising work is a self-portrait in which the light enveloping the head is well handled. There is also an oil of Lafayette Park in Washington which has considerable charm. —H. C.

## Art Museums Being Built in the

## Near East to Save Oriental Works

Azeez Khayat, Oriental art expert, who has returned from the Near East after an absence of nine months, says that art museums have been completed in Jerusalem, Damascus, Beirut and other cities in Syria and Palestine, chiefly to house their own antiquities and art treasures. Mr. Khayat presented a plot of land at Haifa, the port of call on the Bay of Acre, Syria, to the government as a site for a museum. Governor Symes, pending the erection of the museum, has assigned a room in the Government building to be used for receiving and housing art objects.

Rare potteries, glass and other antiquities are excavated in Syria and Palestine, and laws have recently been passed forbidding further excavations without governmental permission. So many art treasures have been exported that there is a growing intention to prevent further exploitation of them in sales to other countries.

## BRITAIN RECONCILED TO LOSSES IN ART

"New Countries, for the Sake of World's Art Education," Should Receive a Share of Fine Works

LONDON—Apropos of the sale to Messrs. Duveen (apparently for an American client) of half a dozen important old masters from the Althorp collection of Earl Spencer, it is refreshing to find certain of our authorities taking a very cheerful view of the continued exodus of works of art from this country to the States and elsewhere.

In the opinion, for instance, of Dr. Percy Dearmer, who is the president of the League of Arts, it is the right and logical thing that the new countries, which have but a small heritage of such works, should, for the sake of the world's art education, receive a goodly share of any objects of art that may be changing hands, so that the knowledge and appreciation of the great artistic achievements of the world may be duly extended, "and coming generations have the same advantages in these matters as those enjoyed by the older nations."

And in the process it is believed, I gather, that the reputation of England will be enhanced and the general standard of new work improved. It may be merely a matter of the proverbial sour grapes, but at any rate it is better to be comforted after this fashion than to continue to draw long faces over a state of affairs that cannot well be remedied under existing economic conditions.

It is curious that at the very moment when the two pictures of the famous Georgiana, Duchess of Devonshire, respectively by Reynolds and by Gainsborough, are awaiting shipment, the equally famous Devonshire House in Piccadilly, that saw all that was brilliant in the way of XVIIIth century brains, wit and statesmanship constantly gathered within its portals, should be in a state of demolition, in preparation of the block of flats which is to be erected on its site. *Sic transit gloria mundi.* —L. G.-S.

## STUDIO NOTES

Cora Brooks has sold an overmantle decoration to the Twentieth Century Club of Lansdowne, Pa.

Eliza Buffington has moved into her new studio at 424 E. 57th St.

Galen J. Perrett has returned to his studio, 51 W. 10th St., after seven months of painting at Rockport, Mass. He will exhibit surf paintings at Ainslie's Feb. 16-28.

René Gimpel, art expert and author, is here from Paris. He is staying at the Hotel Ambassador.

Bonnie MacLeary has returned from a vacation in Porto Rico to her studio at 7 MacDougal Alley. Her "Water Witch," shown at the Winter Academy exhibit in New York, was invited for the present display of the Pennsylvania Academy.

James Weiland has purchased an eighty-acre farm at Lyme, Conn., where he will make his summer home in the future.

Peter Neagoe has decided not to go abroad as he had planned, and has taken a studio in the Hotel des Artistes instead.

Clara L. Poillon is holding an exhibition of pottery at Sherry's this week.

Laura Lion, English portrait painter, has given up her studio in the Gainsborough and is staying at the Plaza Hotel.

Eugene Arthur Jones and Nell Choate Jones have moved from their St. Mark's Ave. studio to the Poplar St. studio formerly occupied by Robert Babcock.

Emily Drayton Taylor's portrait of Cardinal Mercier, which was in the twenty-third annual exhibition of the Pennsylvania Miniature Society at Philadelphia, is now in the exhibition of the American Society of Miniature Painters at the Ehrlich Galleries. Mrs. Taylor's work was brought to the cardinal's notice through her having painted a miniature of Baron de Sadelier's son, who was killed in the war. The cardinal saw the miniature and expressed his admiration for the "skill of the American artist." Out of this grew an invitation for Mrs. Taylor to paint the cardinal.

Murals by J. Alden Twachtman were shown at a private view at the Sulgrave, 646 Park Ave., on the afternoon of Feb. 6.

Randall Davey is in town from the West for a short visit.

Parker Newton, who has been in this country for three months, has sailed for Paris.

## New Life Members of National Arts

The National Arts Club has elected to life membership Edwin Willard Deming, Frederick Stymetz Lamb, Maud M. Mason, Charles Robert Patterson and Malvina Hoffman.



**JAMARIN**  
**RARE ART-WORKS & OLD MASTERS**  
 15, AVENUE DES CHAMPS-ELYSEES  
 (ANCIEN HOTEL DU DUC DE MORNAY)  
**PARIS**

**WOMEN'S COLLEGE  
 GETS "LADY ASTOR"**

**Sims' Much-Discussed Portrait of Her Ladyship Being Introduced to Parliament Will Go to Bedford**

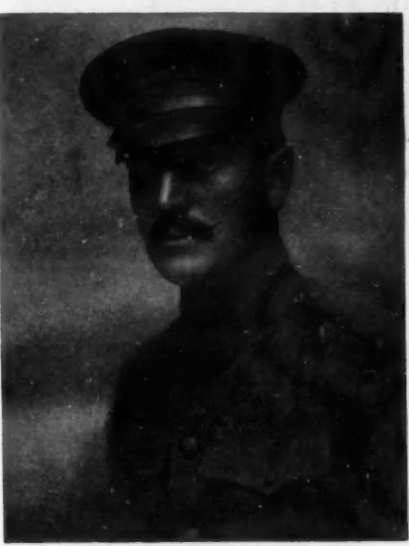
LONDON—Whether Charles Sims' portrait of Lady Astor being introduced to Parliament is worthy to rank with his other pictures as a work of art may be questionable. But it is bringing him and the subject more publicity than any of his other productions ever has. And now there is a new development.

It was several times reported that the painting had been secretly removed at night from the parliamentary staircase after it was rejected by the House of Commons. As a matter of fact, it was merely swathed in bandages to prevent injury. After it was really taken down from its position it was reported to have been lent by Lord Astor to the municipality of Plymouth, one division of which Lady Astor represents. Then it was said to have been invited by the town in Virginia where Lady Astor was born.

The latest, and most authentic, news is that the picture has been ordered by the Commissioner of Works to be loaned to Bedford College "until such time as the government may again require it." This stipulation by the commissioner is understood to refer to the rule, upon which the portrait was excluded, that no pictures or statues of living persons may adorn the Parliament houses.

Bedford College is the oldest university in titution for women and the only women's college belonging to London University. It numbered among its earlier students George Eliot and the daughters of Charles Dickens.

sonality will be much missed in art circles in America as well as in England and France, where he used to accom-



WILLIAM JOHNS RALSTON

pany his parents on their annual over-sea trips. The firm will be continued under the name of Louis Ralston & Son.

**JOHN LANE**

John Lane, formerly publisher in New York of *International Studio*, died in London Feb. 2 of influenza. He was 70 years of age.

Mr. Lane's Badley Head publishing firm gave their earliest encouragement to writers like Richard Le Gallienne, Sir William Watson and Stephen Phillips and was the famous originator of *The Yellow Book* and *The Anglo-Saxon Review*.

Mr. Lane founded his American branch in New York in 1896. It was purchased in December, 1921, by Dodd, Mead & Co., who established a working alliance with the London headquarters, and the offices at 786 Fifth Ave. were discontinued. The publishers of *THE ART NEWS* acquired *International Studio* at this time.

A portrait of Mr. Lane by Ernest L. Ipsen was awarded a prize at the Winter Academy show in 1921.

**EDUARD VON GEBHARDT**

Eduard von Gebhardt, one of the notable German painters of the nineteenth century, died in Düsseldorf, aged 84 years.

**H. EMILY WELLA**

Mrs. H. Emily Wella, painter and teacher, is dead in Rochester. She was a member of the Rochester Art Club.

**Brooklyn Society Gives a Dinner**

The Brooklyn Society of Artists held a "get together" dinner on Jan. 29, the arrangements of which were in charge of Eugene Arthur Jones, Henry Wellington Wack, E. W. Deming, Joseph Boston, Benjamin Eggleston and the president, Walter C. L. White, made speeches.

**Palmer Heads Chicago Institute**

CHICAGO—Potter Palmer has been elected president of the Art Institute to succeed the late Charles L. Hutchinson. Robert B. Harshe was re-elected director.

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**PARIS**

At the junctions of the great Parisian thoroughfares are to be found, at the present moment, poles of more than thirty feet in height surmounted by the national flag and bearing posters announcing *urbi et orbi* that at the gallery of M. Paul Rosenberg an exhibition is taking place to which has been given the title "Les Grandes Influences au XIXme Siècle" ("The Great Influences in the XIXth Century"), which does not mean very much either in French or in English. Fortunately a sub-title—"From Ingres to Cézanne"—helps one to understand its meaning. To visit the exhibition was an immediate decision and I arrived to find a series of some fifteen oil paintings more or less representative of the principal painters of the last century, but of only medium importance.

One of the choice specimens presented is the portrait of Madame Gonse by Ingres, which dates from the artist's later period when old age was overtaking him, and when the beautiful enamel of the portraitist of the handsome Zélie or of Madame Rivière, had changed into a sugary painting on porcelain. Corot is represented by a figure of large proportions—"La Femme à la Grande Toque et à la Mandoline" which, though far from equaling "La Femme à la Perle" at the Louvre, is none the less a very fine picture imbued with a classic serenity, and which is the most important specimen in the exhibition. There is also a small Delacroix of little significance, a good Daumier moderately interesting, and an amusing little pastel of Degas. Manet is represented by a good study—"L'Enfant au Chien," a picture which has just returned from New York where it figured in the Stransky collection; Monet, Pissarro and Sisley by works of a not particularly outstanding order; Renoir by a charming little picture—"La Femme au Chat"—fresh as a flower and very XVIIIth century. A bigish and fine still-life by Cézanne, a fine Gauguin of Tahiti, a bunch of roses by Van Gogh, and a Seurat of some interest—though this artist was not essential here his influence having been very limited—complete this exhibition, which though deserving of attention, falls short of the importance given to it by the title.

The preface to the catalogue runs into three pages, and contains a résumé by M. Rosenberg both of his conception of art and of his rôle in art as a picture-dealer. According to him, the latter rôle is not, as one might believe, limited to the discovery of good pictures, of buying them cheaply and selling them dearly, but rather "to the raising of eyelids and opening of minds," or in other words, to teaching the public how and why it should love a work of art. He continues thus: "We hope to uproot that foolish assertion that the object of a picture is to please the eye," etc. One cannot forego a smile and the thought of Molière's physicians in his "Malade Imaginaire" comes into the mind. M. Rosenberg, in a simple affirmation, resolves the capital problem of the subject in art, on which the opinion of the best artists of the day, as was proved by a

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recent investigation, is very divided. This pretentious advertisement and this patronizing way of helping the amateur represent something new in the picture-dealing world which, until latterly, was directed by men of discretion and good taste.

"Europeans, hear and meditate the great lesson which comes to us from America!" Is this a quotation from "America, A Prophecy" by Blake? No, simply from the pages that another M. Rosenberg—brother, if I am not mistaken, of the first, and like him, a picture-dealer—consecrates to an exhibition of American artists brought together by him in the Briant-Robert Gallery under the patronage of Emerson and Walt Whitman. In the character of a New Columbus, he has discovered America, and finds that she has two countenances—the one with which everybody is familiar, of "Red-skins, cow-boys, millionaires, sky-scrappers, jazz-bands, Charlie Chaplins, Douglas Fairbanks and Pickfords; and the other, the real living expression of the soul of a great people, accessible only to other susceptible minds," that of MM. John Barber, Marsden Hartley, George Biddle, Paul Burlin, Jules Pascin, Maurice Sterne, Hunt Diederich and John Storrs. These eight artists, most of them possessing talent and already well known in Paris, are, as will be imagined, not at all in the least responsible for the above far-far-far-far. Just as it is their exhibition is of the greatest interest, and proves that our modernist school has found in America a sympathetic echo and brilliant adepts.

An American artist who has won some renown in Paris, Mr. Morgan Russell, who also—as indeed each artist must—represents the countenance of his country—or rather, one of the countenances, for has not each subject as many countenances as there are pairs of eyes to dwell upon it?—has his latest works on view at the moment in the Henry Gallery, rue de Seine. Shortly before the war, he with his friend Macdonald Wright, created a new school or invented a title (which comes to the same thing), "Synchronism." "To-day," as M. Vauxcelles tells us in the preface to the catalogue, "in his little corner of the country, he works at his landscapes, his nudes, his portraits, his vigorously drawn still-life studies; he is satisfied with being an excellent colorist who owes nothing to anybody." By alternate moods audacious, clumsy, but never common, powerful and almost always rich in color, Mr. Morgan-Russell pursues his courageous way which will lead him to the complete realization of his ideal, and we wish him the success that he merits.

Such success has for many years been the reward of Mr. F. A. Bridgman who has followed voices less exacting and more indulgent, and the Oriental evocations in warm and smiling tones which compose his exhibition in the Galerie Petit, have once more confirmed it. Mention should also be made of an exhibition, in the same gallery, of an Australian artist, Mrs. Hilda Rix Nicholas, whose great Australian landscapes have a fresh and luminous note—H. S. C.

**LONDON**

I have been greatly interested this week in shows relating to the respective work of two young artists, each a daughter of a father distinguished in art—namely, Katharine Clausen and Kitty Shannon. Miss Clausen has one of the smaller rooms at the Goupil devoted to her water colors of Amalfi and other Italian towns, in which it is good to note that she shows that she has a distinct style of her own and is quite capable of taking her own artistic line apart from that followed by a distinguished parent. She does not treat her Italian themes as so many picturesque subjects to be presented from the purely pictorial point of view, but rather attempts to visualize, as it were, the spirit of the times that produced the town walls, the towers, the ramparts and the queer winding roads leading to the houses, built so perilously on crags and rocks, and to contrast this with the effect they make upon the Modernist mind. By means of a simplicity which is not pursued to such lengths as to produce the starkness of much advanced work, she succeeds in securing the essentials of the subject as it appears to her. Her architecture has real solidity, her shadows have depth and there is the true Italian quality of luminosity in the atmosphere. She should go far.

So, too, should Miss Kitty Shannon, who is exhibiting a number of decorative compositions, mostly on XVIIIth century subjects, at the Bond Street Gallery, which is now holding its inaugural exhibition at 14 Clifford St. and bids fair to take its place speedily among those smaller galleries that "really matter." Miss Shannon has still a good deal to master in the way of anatomical accuracy, her fingers, ankles and muscles are not invariably good, useful features such as the medical profession could approve, but these are such obvious shortcomings that it is impossible to believe that they will not be soon rectified. What she does possess in very generous measure is a nice feeling for design and considerable taste in color and decoration. She would make an excellent illustrator to Restoration poetry and drama, and one can visualize her as an admirable interpreter of such delightful themes as Pope's "Rape of the Lock," in which Aubrey Beardsley, of whose style she occasionally puts one in mind, has already given his fancy rein. A couple of pictures by a woman artist whose name is new to me—namely, Mme. Michla-vez, a Pole—have interest on account of their unusual vitality and their freshness of tint. But here again the actual structure and modeling are faulty, and the more I come to consider the matter, the more I feel convinced that the average woman painter finds more difficulty in such directions than the average man. Expression, tone, composition, light—all these seem to come more readily than the mastery of form, without which the

**OBITUARY**

**WILLIAM JOHNS RALSTON**  
 William Johns Ralston, a member of the firm of Louis Ralston & Son, art dealers, died of pneumonia at the age of 36 years.

He completed a five-year course at Mitchell's Military Academy in 1903, after which he studied at Andover and at Yale, where he graduated from the Sheffield scientific class in 1910. He liked military life and he joined the First Armored Motor Battery, where he was a corporal in 1916. He entered Plattsburg Training Camp for six months' intensive training in 1917, receiving a commission as lieutenant.

He sailed overseas in December, 1917, in an advance section, and served as lieutenant in the motor transport service. He was first stationed at Soissons and later at Dijon and Cherbourg. He was a Son of the American Revolution through his great-great-grandfather, Lieutenant Pettigrew, from Easton, Pa., who served in the army of George Washington.

He was the son of Louis and Kate Johns Ralston, and leaves a wife, formerly Elsa Baar, and two children, William and Kathryn. He was a member of the Yale Club. His charming per-

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whole may so readily be marred. Nico Jungmann, whose name I have met with seldom of late in connection with exhibitions, shows how remarkably versatile he can be in nine canvases, in one or two of which he manages to capture some of that same emotional interest which characterizes interpretations of Dutch peasant life as exemplified in the work of Matthew Maris.

Prior to holding an important show of Forain's work in February (it will be the first occasion that, so far as I am aware, a one-man show of this kind has been held in London), Messrs. Tooth, of 155 New Bond St., are having an interesting little exhibition of modern etchings. A print that struck me in particular was one by Sir D. Y. Cameron of "The Peaks of Arran," in which to quite an extraordinary extent he manages to convey a sense of that rich, deep color that distinguishes his paintings. Winifred Austen is another artist who brings to bear on her etched work the qualities that distinguish her work in color; her curlews and heron, winging in the void, have something of the same inherent swiftness that is implied in a work by Hiroshige or Hokusai. She has taken what she needs from the Japanese tradition without relinquishing her individual Western outlook. R. C. Peters, who is specializing in mezzotint, has issued some remarkably fine plates, distinguished by a flow of line and mastery of mass that recall the grand manner of some of the Renaissance draftsmen. Already a number of collectors are securing this work as it is issued. —L. G. S.

### PROVIDENCE

The Rhode Island Chapter of the American Institute of Architects is well represented at the Rhode Island School of Design with a collection of drawings, models and photographs which fills two galleries. Two tonal water-color paintings by Sidney R. Burleigh, of architectural subjects, add interest and introduce a note of greater freedom than can be attained in a strictly architectural drawing.

At the Providence Art Club, Frank C. Mathewson is showing fifty-four paintings, mostly water colors. Mr. Mathewson has drawn on the practically inexhaustible beauties of the famous South county of Rhode Island for his subjects. Nothing finer is shown than his beautifully decorative painting "Laurel," which is so arranged as to combine clusters of blooms with a landscape of idyllic charm.

In the studio of George A. Hays, there are two recently completed commissions of spring landscapes with cattle and sheep.

Announcement has been made of a lecture by Homer Saint-Gaudens to be given in Memorial Hall on the evening of Feb. 25 on "Modern European Art." —W. Alden Brown.

### SPRINGFIELD, MASS.

The Springfield Art League announces its sixth annual exhibition to be held in the City Library from March 7 to 29. Works in oil, water color and sculpture, and etchings, drawings and arts and crafts will be shown. The jury of selection and award will be composed of Harriet R. Lumis, chairman; Albertus E. Jones, Jonas J. LeValley, Irene Parmelee and T. B. Stephenson. The hanging committee will be John H. Miller, Harcourt W. Bull and James D. Huliston, and the arts and crafts committee, Harriett C. Leonard, Grace L. Bell and Beatrice Allen.

### DAYTON

The Dayton Art Institute has been enriched by the sum of \$5,000, the gift of a friend whose name is withheld. Of this amount, \$2,000 is to be used for current expenses, with the balance to be added to the endowment fund, which reaches \$14,000.

Paintings of garden scenes by Clara Fairfield Perry and landscapes by J. Stewart Barney were shown at the Art Institute.

### MUNICH

The principal artistic event of the winter season, the annual exhibition of the Munich Secession, is now in progress at the Kunstverein. The Secession, whose rebellious offspring, the New Secession, will hold its annual exhibition immediately following in the same gallery, is now well in the second decade of its existence.

In a surprising number of ways the Munich Secession exhibition reminds one of the average New Society exhibition in New York. The Secession has more members, to be sure, and the variety of work shown is in consequence somewhat greater. There are perhaps in the Secession just a few works which would not find admission in the New York society. But the general standard of excellence in both shows is very nearly equal.

One feature of this year's show which contributes to the same effect is the hanging of each exhibitor's work in a group so that each personality achieves its maximum impressiveness. Franz von Stuck is represented with three recent works, a "Crucifixion," a "Centaur With Nymph" and an "Angel of the Judgment Day," all highly decorative and sufficiently impressive, but none marking any change from or advance over his style of fifteen years ago. Hugo von Habermann is more mannered than of yore in a series of studies of women, and achieves a very dry effect indeed in a large "Portrait of a Lady." Heinrich von Zügel repeats himself ably in a large composition of oxen crossing a stream. Leo Samberger, Adolf Hengler, Franz Naager, Julius Diez, Angelo Jank and Ludwig von Herterich are themselves to the life, as their public has always known them, and Rudolph Pietzsch, Otto Dill, C. Becker-Gundahl, Theodor Himmel, Erich Erler and Richard Kaiser all show grounds for the reputations they have already achieved.

There is considerable good plastic work shown, the best thing certainly being the heroic ideal head of Martin Luther by Hans Schwagerle, bought by the Bavarian government.

One of the pleasant features of the exhibition is the fact that the Bavarian government has purchased three works for the permanent collection of the New National Gallery, a landscape by Pietzsch and one by Heubner, and the bronze by Schwagerle mentioned above.

—Jean Paul Slusser.

### MONTREAL

A memorial exhibition of paintings by the late James Wilson Morrice, R. C. A., who died in Tunis last January, is being held in the Art Association Galleries. Never before have Montrealeers had the opportunity of seeing the art of Morrice in such wide range, from the rather prosaic early works which gave no hint of the individuality and richness of his later periods, through the years when in the Venetian and Parisian scenes there was a glowing richness to his paint, down to his last style when simplification of form and a sketchier mode of applying color seemed to be his chief aims.

One of his earliest admirers was Whistler. Among the various important offices he filled during his life was that of vice president of the "Salon d'Automme." His pictures are to be found in the Luxembourg, the Louvre, the Tate Gallery, the National Gallery of Art, Washington; the Pennsylvania Museum, and the public galleries of Lyons, Nantes, Odessa and other European cities.

The catalogue numbers 111 paintings, inclusive of a number of thumb-box sketches. Among the more important pictures are those of Venetian subjects, including a lovely interpretation of the public gardens with seated and standing figures shaded by trees, and beyond the open water with gondolas vaguely appearing. The painting in this, as in all his work, is marked by breadth of handling and sureness of tone values. In France he found subjects to his liking in Concarneau Bay, on the beach at St. Malo, and a yacht race at the same place, and a finely painted composition of La Place Chateaubriand.

In dealing with Morrice's paintings as seen in the comprehensive collection now brought together one is struck by the wide versatility of the painter as to subject and treatment. For example, hanging side by side, one sees a deep-toned picture of an entrance to the Doge's Palace, and its neighbor is a homely Canadian winter scene of a habitation farmer with his sleigh about to load up from a pile of wood. His Canadian scenes were his pleasure when he made occasional visits to his home. Two hundred members and friends attended the private view, and were received by Dr. F. J. Shepherd, president of the association, and Miss Shepherd—A. D. P.

### CHICAGO

The Chicago Society of Etchers opened its fifteenth annual exhibition Jan. 30, with sales of eighty-nine prints totaling \$1,178. Bertha E. Jaques, secretary, classified the strong British exhibitors on one wall of the Art Institute, the architectural compositions of the general membership together, landscapes and figures apart, and the decorative compositions of floral themes, the Hawaiian fish studies and the like, as well as prints with color, apart.

Etchings and drypoints in black and white and some printed with color numbering 339 were entered by 135 artists from various parts of the world. Of this group forty-six are not members of the Chicago Society. Italy, France, Sweden, Germany, Switzerland, England, Canada, Japan and India, and Holland are represented. A genuine "find" is Lucile Douglas, who makes a first appearance from Shanghai, China. The encouragement given the small plate last year has brought a goodly number of this type at low prices, which have attracted a new class of collectors. The jury of selection included Alfred Hutt, S. C. Burton, L. O. Griffith, Otto J. Schneider and Ralph Fletcher Seymour.

The international character of the exhibition appears in the awards. The four Frank G. Logan prizes for merit were awarded to "The Poet" by Arthur W. Heintzelman, Paris; to "Fisherman's Home on Telegraph Hill" (purchased by the French government) by John W. Winkler, Paris; to "Monkton" by William F. Robins, London, and to "Vitre, the Chalet," by Louis C. Rosenberg, New York. Etchings purchased by the society and presented to the print department of the Institute are by Sears Gallagher, F. G. Hall, Louis C. Rosenberg, A. W. Heintzelman, Chauncey F. Ryder, Sir Martin Hardie, Geoffrey H. Wedgwood, Gustav F. Gortsch, Arthur Millier, Otto J. Schneider and Bertha E. Jaques.

Conspicuous exhibits are "Michigan Avenue in the Sixties" by Lee Sturges, "Great Bridge—China" and "Canal—China" by Lucile Douglas, Hawaiian subjects by H. M. Luquien, a group of individualistic studies in the mass by Ralph M. Pearson, Italian compositions from Ernest D. Roth, the unique studies of George O. (Pop) Hart, and groups from Arthur Millier, Roi Partridge, Beatrice Levy, M. Lusy, Kazuo Matsubara, Eric Scott and Martin Hardie. To

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these must be added the prints of E. Mazzoni-Zarini, J. Paul Verrees, J. C. Vondrous, Charles A. Wilimovsky, John Wright, Frederick T. Weber, C. Jac Young, Henry Emerson Tuttle (a master in etching owls and hawks), Stanley F. Turner, Allen Philbrick, Margery Ryerson, William A. Sherwood, Wallace L. De Wolf, Alfred de Sauty, Katherine Merrill, Carl J. Nordell, Troy Kinney, Philip Little, Frank W. Benson, Dirk Baksteen, Frank M. Armington, Cleo Damianakes, Celestino Celestini, Cornelius Botke, C. Chatwood Burton (Spanish scenes), Ozias Dodge, Gabriel De V. Clements, Virginia H. Buzenbenz, Rose Crossman, Howell C. Brown, Caroline H. Armington, John Taylor Arms, Benjamin C. Brown, May Gearhart, Charles K. Gleeson, Robert Lee Eskridge, Louis O. Griffith, J. R. K. Duff, Charles E. Heil, Hugh G. Gurney, Stanley Harrod, Elizabeth Keefe, Veron T. Kirkbride, W. Auerbach-Levy, Fabio Mauroner, Fred Monhoff, W. P. Robins, Will J. Quinlan, Anton Schutz, W. Harry Smith, Elizabeth Telling, Thomas E. Tallmadge, Elizabeth O'N. Verner, F. Leslie Thompson, A. J. Van Leshout, Stanley F. Turner, Maxwell Stewart Simpson, Rudolph Schwartz, Frederick Polley, Marylka Modjeska, Ingeborg Andreassen Lindborg, Percy Lancaster, Charles B. Keeler, Haydon Jones, H. Lindley Hosford, E. T. Hurley, Ellen Day Hale, Frederick G. Hall, Rosalind Abramson, Walter C. Yeomans and Frances E. Baehner and yet others against whose names notes appear in the catalogue. On the opening day Beatrice Levy, a member and exhibitor, presented a demonstration case of items, including the tools used in the production of a multicolor plate, to the Institute print rooms.

### PHILADELPHIA

The organization known as "Ten Philadelphia Painters" opened a rotary exhibition of forty paintings at the Iris Club, Lancaster, Pa., on Jan. 24. After Lancaster, the exhibition will be held at Easton, Bethlehem, Lansdowne and Wayne. It is under the sponsorship of Mrs. John E. Malone, of Lancaster, state chairman of art, Women's Clubs of Pennsylvania. The Ten will open their sixth annual exhibition at the Art Club of Philadelphia on March 13.

The members of the group are Cora Brooks, Isabel Branson Cartwright, Constance Cochran, Theresa F. Bernstein, Mary Russell Ferrell Colton, Fern I. Coppedge, Nancy Maybin Ferguson, Lucile Howard, Helen K. McCarthy and M. Elizabeth Price.

### ELGIN, ILL.

Four new paintings were accepted by the art committee of the Laura Davidson Sears Academy of Fine Arts. "In the Wheat Field" by Winslow Homer, "Young Girl With the Basket" by Sully, a portrait by Daniel Huntington, and a winter landscape by Kathryn Cherry were the pictures. The winter landscape is a gift from Miss Mae Davidson, a sister-in-law of Judge Nathaniel Sears. A committee will be appointed in the near future to conduct a loan exhibition.

## BOSTON

Ninety-six works by nearly forty sculptors comprise the first exhibition of the Boston Society of Sculptors in the Renaissance sculpture court of the Museum, where it will be continued through Feb. 22. In this ensemble it is easy to see what a strong tradition was left behind by Bela Pratt, who at one time or another was the teacher of a good many of the artists represented in this show. Mrs. Theo. A. Ruggles Kitson provides a dominating piece in "The Angels." Leonard Craske, whose training was in England, offers an inspiring figure, "Joy of Life." Richard Recchia's imaginative talent and skill shines through "Boy and Frog," and a panel called "Symbol." A fountain subject of uncommon interest is "Swimming Pool" by George Demetrios. F. W. Allen shows a powerful torso in marble, and there are relief subjects by Cyrus Dallin, one of the older Boston sculptors, who long since won his spurs with Salon recognition for his Indian subjects. I. Kirchmayer, who carried on the Oberammergau tradition in America, shows two examples of his wood carving. Others well represented include Raymond Porter, Karl Skoog, Anna Coleman Ladd, Louise Allen, Amelia Peabody, Amelia Brill Jackson, Anthony Di Bona, Madeleine A. Bartlett, Nellie Thompson, Mary E. Moore, Mashka Paef, Cora Overland, Ellen Dabney, Hugh Cairns, Otis A. Hood, Magnus Urdahl and Rose A. Garrity.

Ship pictures by Frank Vining Smith are being shown at Doll & Richards', together with "Figures on the Sand," paintings from the series of beach subjects of Elizabeth Wentworth Roberts.

The Concord Art Association has acquired for its permanent collections a marble torso by Frederick W. Allen and a Copley portrait of Lord Cornwallis.

Venetian scenes by Emma Ciardi and European water colors by Helena Sturtevant are at the Robert C. Vose Galleries.

—Ernest C. Sherburne.

### COLUMBUS

Small bronzes by American sculptors and 155 paintings by representative Russian artists are on view at the Gallery of Fine Arts, Feb. 1 to 22. The sculptors whose works are on view include Armory C. Simons, Solon Borglum, Gled Derujinsky, G. E. Florio, Harriet Frishmuth, Emil Fuchs, Akop Gurdjan, Maud S. Jewett, Hermon A. MacNeil, Edward McCartan, H. N. Moeller, Edith B. Parsons, Albin Polasek, Brenda Putnam, Lucy Perkins Ripley, Fred G. R. Roth, Bessie Potter Vonnoh, Mahonri Young, Henry K. Bush-Brown, May E. Cook, Erwin F. Frey, Bruce Wilder Saville, Burt W. Johnson, Annetta Saint-Gaudens and Janet Scudder. The paintings comprise the rotary show which was originally seen at the Grand Central Palace, New York.

### KANSAS CITY

Paintings by William H. Singer, Jr., were shown at the Findlay Galleries for ten days.

## NATIONAL EXHIBITION CALENDAR

ATLANTA—Annual exhibition Southern States Art League, April 2-29. Address, Miss Virginia Woolley, secretary, 139 Techwood Drive, Atlanta.

BALTIMORE—Twenty-ninth annual Baltimore Water Color Club, March 11-April 5; exhibits received at Baltimore Museum on Tuesday, March 3.

BOSTON—Boston Art Club. Society of Water Color Painters, April 22-May 9.

BROOKLYN—Brooklyn Society of Artists, annual exhibition, April; Painters and Sculptors, fourth annual, Pratt Institute, February; address W. E. Spader, secretary of both societies, 261 Clinton Place.

BROOKLYN—Society of Miniature Painters, seventh annual exhibition in hotel parlors, Montague and Hicks Sts., March 1-30; address Alexandrina Robertson Harris, president, 1 Sidney Place.

BUFFALO—Annual exhibition of the Buffalo Salon of Independent Artists, November, 1925, at Independent Gallery, Main St. Address Drew Griffin, secretary, 96 Glenwood Ave. Buffalo Society of Artists, 31st annual, opening Jan. 31.

CHARLESTON—Charleston Sketch Club, April; address T. R. Waring, secretary, Carolina Art Association.

CHICAGO—Sixteenth annual exhibition by artists of Chicago and vicinity at Art Institute, Jan. 30-March 8.

CHICAGO—Chicago Society of Etchers, annual exhibition, February-March. Address Bertha E. Jaques, secretary, 4316 Greenwood Ave.

CINCINNATI—Thirty-second annual exhibition of American Art, end of May to Aug. 1, Museum.

DETROIT—Annual exhibition for Michigan artists under auspices of the Scarab Club, opened Feb. 2.

DETROIT—Annual exhibition Paintings by Michigan Artists, April 14-May 30; Selected Paintings by American Artists, April 14-May 30.

FORT WORTH—Fort Worth Art Association sixteenth annual exhibition of Selected Paintings by American Artists, Jan. 6-Feb. 6; fifteenth annual Selected Paintings by Texas Artists, April 7-May 7; address Mrs. Charles Scheuber, secretary, Carnegie Public Library.

LOS ANGELES—Sixth International Print Makers' Exhibition, March 1-31, under the auspices of the Print Makers' Society of California.

MILWAUKEE—Thirteenth annual exhibition, Wisconsin Painters and Sculptors, April or May, Milwaukee Art Institute; address Gustave Moeller, secretary, 1079 39th St.

NEW HAVEN—Annual exhibition New Haven Paint and Clay Club, March 18-April 8.

Entry cards must be in by March 2, exhibits received March 9 at Yale School of Fine Arts. Address Elizabeth K. Luquens, secretary, 345 Whitney Ave.

NEWPORT—Art Association of Newport, 14th annual show, July 9-Aug. 8.

NEW YORK—Annual exhibition of the American Society of Miniature Painters, Ehrich Galleries, Jan. 27-Feb. 11.

NEW YORK—Architectural League of New York. Annual exhibition April 20-March 2, Grand Central Palace. Address Leon W. Solon, secretary, 215 W. 57th St.

NEW YORK—National Academy of Design. 100th Annual Exhibition, April 1-24; pictures received March 16 at 210 W. 58th St., and March 17 at 215 W. 57th St.; special centenary show, fall of 1925, dates to be announced later.

NEW YORK—National Association of Women Painters and Sculptors; annual exhibition, Feb. 23-March 14, 215 W. 57th St.

NEW YORK—Society of Independent Artists. Ninth annual exhibition, Waldorf Hotel, March 6-30. Entries must be received by Feb. 9.

NEW YORK—Annual oil exhibition, Feb. 14-March 5; water colors, March 14-31; summer show, May 9-Oct. 15.

PHILADELPHIA—Exhibition of Fellowship of Pennsylvania Academy of the Fine Arts, Feb. 13-March 6; annual show by artist members of the Art Club, May to October.

PHILADELPHIA—Pennsylvania Academy of the Fine Arts, 120th annual exhibition of oils and sculpture, Feb. 8-March 29.

PITTSBURGH—Carnegie Institute, early American portraits, Jan. 20-March 8; drawings by Muirhead Bone, Jan. 20-March 1; Italian paintings from Venetian International, Feb. 3-March 22; paintings by Antonio Carle, Feb. 3-March 19; French color engravings, Feb. 16-March 29; paintings by Savely Sorine, Feb. 25-March 22; city-planning exhibition, March 2-29; paintings and water colors by Ambrose McEvoy, March 10-April 21; school children's exhibition, March 23-April 15; Pittsburgh loan exhibition of old masters, April 30-June 1; twenty-fourth International Exhibition of Contemporary Paintings, Oct. 15-Dec. 6, 1925.

PORTLAND, Me.—Print Makers Society of California, February; annual jury exhibition oils, water colors and pastels, April; summer show, July; Portland Society of Art, Sweet Memorial Museum, O. F. T. Wish, secretary.

SPRINGFIELD, Mass.—Sixth annual exhibition, March 7-29. Paintings, water colors, etchings, drawings, sculpture. Exhibits received March 2-3.

SAN DIEGO—At San Diego Museum, Feb. 5-March 5, International Water Color Show.

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### INDIANAPOLIS

The Friends of American Art in Indianapolis has elected Miss Lucy M. Taggart president, William George Sullivan vice president, and Miss Grace A. Speer secretary.

Miss Anna Hasselman, curator of paintings at the Art Institute and lecturer in the art school, has been granted a six-months leave of absence for travel in Europe.

Parke C. Dougherty, of Philadelphia, has a show at the Pettis Gallery of thirty-nine monotypes in color, all made in France, chiefly in the provinces with a few views in Paris. Nearly half of the pictures are moonlight scenes.

At the January meeting of the newly-elected directors of the Art Association of Indianapolis Evans Woolen was elected president.

The Indiana Artists Club will hold a Mardi Gras ball in the Herron Museum building on Feb. 24.

Philip Kappel exhibits drawings and etchings at the Art Institute.

Miss Dorothy Blair, assistant director of the Herron Art Institute and curator of prints, is to conduct a seven weeks' course in the study of prints, the general subject to be "Appreciation of Wood Cuts and Wood Engravings."

Simon P. Baus has painted a life-size portrait of Leonidas P. Newby, grand master of the Knights Templar of the United States, for the Masonic Temple in Indianapolis.

Lucille E. Morehouse.

### MACON, GA.

William Steen, who held an exhibition of his paintings in Macon in November under the auspices of the Macon Art Association, has painted the portraits of Mayor Luther Williams and ex-Mayor Glenn Toole. The funds were raised by private subscription and the portraits were presented to the city to be hung in the new auditorium now being built. During the exhibition, "The Caravan" was bought by a group of citizens for the art gallery of the auditorium. "The Caravan" was painted last year in Algiers. The commission for the mural will be awarded to Don Carlos Du Bois. It will represent phases of the history of Macon.

### CINCINNATI

At Closson's Gallery paintings by H. H. Wessel and John H. Weis were on view. Mr. Wessel exhibited some of his outdoor figure paintings, landscapes and a few of his characteristic little water and boat pictures. Mr. Weis showed a few portraits, figure paintings, landscapes and marines. Several works by both artists were bought by private collectors.

Among pictures on exhibition at the Museum and which have not been shown before from the permanent collection or from indefinite loans are a beautiful marine by Waugh called "To Windward," with deep blue restless waves and lowering sky; two handsome Duveneck heads, one an amusing and unusual self-portrait and the other a bold head painted at the time he was producing his strongest work; an extremely fine study of an old man's head, "The Mendicant," by William Orpen, and a landscape by William J. Potter.

Hotel des Artistes, 1 West 67th Street. Studio Apartments: large, \$4,000 to \$5,000; small, \$2,000 to \$3,000. Also small single rooms. Free cooking and refrigeration. Maid service. Swimming in basement. Phone ENDICOTT 8440.

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### TOPEKA, KAN.

Bertha Menzler Peyton and A. Conway Peyton are having a combined water color exhibition during February at the Mulvane Art Museum. During March the collection will be shown in Wichita. Mr. Peyton's showing also includes a group of etchings.

### EUGENE, ORE.

Paintings by members of the Taos colony of artists were shown at the annual jury day of the University of Oregon's school of architecture and allied arts.

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Two special exhibitions of paintings, to last seven weeks, opened at Carnegie Institute Feb. 3. The first was a collection of contemporary Italian paintings and the second will be a group of paintings by Anto Carte, the Belgian artist. The Italian collection of forty-three paintings was assembled especially for the Institute by Illario Neri, the representative of its department of fine arts in Italy. Many of these paintings were shown in the recent Venetian Biennial. Practically all of the artists have been represented in Carnegie Internationals. Of particular interest are four pictures by Giovanni Romagnoli, the young artist of Bologna, whose painting "After the Bath" was awarded second prize in the twenty-third International.

Italo Brass of Venice, who is represented in the permanent collection at the Institute, has sent seven pictures, and Ettore Tito, whose painting "Market Place, San Marco" was purchased by the Carnegie Institute from the last International through the patrons' art fund, is represented by five canvases. There are three paintings by Antonio Mancini of Rome who is perhaps the greatest of living Italian artists. Pietro Gaudenzi, Renato Naldi of Leghorn, Emma and Beppe Ciardi and Alessandro Pomi, all of whom are well known to Pittsburgh through their paintings in Internationals, are also represented.

Among the new painters whose works are seen for the first time here are Armando Spadini, a Florentine by birth but who has resided in Rome since 1910, and Ferruccio Scattola of Venice, who is sending two canvases, one entitled "Saint Francis" and the other "Market at Assisi." Vigilio Guidi, whose work will be seen in Pittsburgh for the first time, is represented by two paintings.

One of the very striking paintings is entitled "Characters of My Family" by Ferruccio Ferrazzi, who exhibited a large group, mostly psychological portraits, in the last Roman International. He is a painter of extraordinary power and makes his initial bow to America in this exhibition. Ubaldo Oppi, who belongs to the neo-classical movement in Italy and who hails from Bologna, has three paintings in the exhibition. In the Venetian Biennial he had a large group which attracted much attention.

The second exhibition presented at the Institute during the week is that of Anto Carte. This is the first comprehensive show of his paintings in this country. It consists of twenty-seven canvases, eleven of which are owned by galleries and private collectors in Belgium. One of these, entitled "Les Clowns," is lent by the Queen of Belgium. Anto Carte's work was exhibited for the first time in America in the twenty-second Carnegie International, when his painting, "The Descent from the Cross" was shown. It was purchased by a Pittsburgher. In the twenty-third International his "Madonna with Musicians" was awarded an honorable mention and also was purchased by a Pittsburgher. Carte was born at Mons, Belgium, in December, 1886.

**CLEVELAND**

Cleveland has become the possessor of a copy of Leonardo's "Last Supper" which experts declare to be unrivaled. It is the size of the original and was painted by the Italian artist Vandelli, with the cooperation of the noted Roman art critic and inspector of fine arts in Italy, Dr. Adolfo Venturi. The copy was commissioned by Mrs. Oliver M. Stafford, of this city, for the space above the pulpit of the Broadway Methodist Church. Dean Henry Turner Bailey of the School of Art was among the speakers at the public presentation.

Paintings in oil of bas relief sculptures from the temples of Angkor-Vat and Java, by Joseph Lindon Smith, are on exhibition at the Museum in the Near East gallery, where are also the Museum's stone heads and other sculptures from the same ancient ruins. The paintings are remarkably realistic.

The annual loan display of water colors is drawing many visitors, the effect being "a cross section of what is being done in that field in America today," according to Curator W. M. Milliken. Carl Broemel's "Bermuda," Henry G. Keller's "Malaga Coast," W. J. Eastman's "Houses of Capri" and Frank Wilcox's "Norton Ledges" are among the Cleveland pictures. August Biehle, Edwin G. Sommer, Howard Austin, Antimo Beneduce, Edmund Kressy, Henry Trenkamp, Jr., Hugh Seaver, Glenn and Elso Shaw, Louise Dunn and Jessie Jones are others well represented. Water colors from out of town include work by Frank Benson, Chauncey F. Ryder, Charles Hopkinson, Hayley Lever, Gifford and Reynolds Beal, Dodge Macknight, "Pop" Hart, Sir William Orpen, Muirhead Bone and James McBey, Whistler, La Farge, Forain and Degas.

A fine collection of etchings and lithographs by Alphonse Legros, loaned by Lewis B. Williams, president of the Cleveland Museum of Natural History, is another February attraction at the Museum.

—Jessie C. Glasier.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****LOS ANGELES**

Harold Swartz is holding a one-man exhibition of sculpture at Cannell & Chaffin's Seventh Street Galleries. Included are two prize statues, "Adonis" and "Fountain Figure," and garden statues of distinction. Among his portraits are the heads of Dr. Rufus von Klein Smid, "Portrait of a Modernist" and Louise Fazenda. Lulo de Blaas, Italian portrait painter, is also exhibiting at Cannell's. His large portraits include several Californians.

The Biltmore Salon has been showing lithographs by George Bellows, which have been in demand by collectors. Landscapes by Arthur Hill Gilbert, a young Los Angeles painter, are on view in the same galleries.

A carefully selected exhibition of pictures by Guy Rose is offered at the Stendahl Galleries in the Ambassador Hotel. It includes figures, marines and French and California landscapes. The article by Mrs. Rose V. Berry in the January *International Studio* about this native California painter has been much appreciated here.

The exhibition by the Painters of

the West, shown in December at the Biltmore Salon, will be exhibited for a month at the Montecito Country Club, Santa Barbara. It will be open to the public one day of each week.

Arthur Millier has been showing new drypoints in the print room at Cannell's. Wood blocks by Frank Geritz, his co-exhibitor, include landscapes and portrait heads.

The Friday Morning Club's art department, under the direction of Mrs. Edythe Boirkman, is making monthly "studio tours" among Los Angeles artists. The last expedition was to the studio of Clyde Forsythe.

Carl Oscar Borg is exhibiting water colors in the art department of the Public Library.

Barker Brothers show aquatints and etchings by George Plasse and other French etchers. M. Plasse gave a series of lectures in the lecture room adjoining the gallery.

The bishop's throne of the new St. Paul Cathedral at Adams and Figueroa Sts. was carved by the Oberammergau Passion Players, among whom was Anton Lang.

—Elizabeth Bingham.

**NEW YORK EXHIBITION CALENDAR**

Ainslie Galleries, 677 Fifth Ave.—Paintings by Melville Fisher, Dorsey Doniphan, J. H. Downes and Charles A. Aiken, to Feb. 14.  
Anderson Galleries, Park Ave. and 59th St.—Cartoons for mosaics and other mural decorations by Bancel La Farge, paintings by Louis Kronberg, and etchings by Hassam, Haskell, Young, Higgins, Sloan and Lewis, to Feb. 21.  
Arden Gallery, 599 Fifth Ave.—Paintings, drawings and sculpture of animals, to Feb. 19.  
Arlington Galleries, 274 Madison Ave.—American and foreign paintings.  
Art Center, 65-67 East 56th St.—Etchings by J. Francis Kaufman, Feb. 9-14; photographs by Clarence H. White, Feb. 9-21; portraits of American Indians by W. Langdon Kihn, to Feb. 7; American Indian arts and handicraft, to Feb. 7.

Association for Culture, Washington Irving Building, 40 Irving Place—Twelfth annual exhibition of painting and sculpture, to March 1.

Babcock Galleries, 19 East 49th St.—Paintings by A. P. Lucas, to Feb. 19.  
George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gorge, carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Brooklyn Museum, Eastern Parkway.—Exhibition by the National Society of Mural Painters, to March 1; wood engravings by Lepere and modern European prints.

Brunner Galleries, 27 East 57th St.—Paintings by Walter Pach, beginning Feb. 9.  
D. B. Butler & Co., 116 East 57th St.—Old shipping and naval prints, to Feb. 15.

Cargoes, 585 Madison Ave.—Portraits of Juliet Thompson, to Feb. 10.  
Daniel Gallery, 600 Madison Ave.—Recent paintings by Alexander Brook.

Dudensing Galleries, 45 West 44th St.—Paintings by Ross E. Braught.  
Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by George Bellows, under direction of Marie Sterner, to Feb. 14.

Educational Alliance, 197 East Broadway.—Exhibition of children's work, to Jan. 31.  
Ehrich Galleries, 707 Fifth Ave.—Annual exhibition of the American Society of Miniature Painters.

Fakir Club, 11 East 44th St.—Exhibition by Emile A. Gruppe and Jerome H. Jung, to Feb. 20.

Fearon Galleries, 25 West 54th St.—Exhibition of paintings by French masters of the XIXth century.

Ferargil Galleries, 37 E. 57th St.—Recent paintings by John F. Folinsbee, drawings by George Pearce Ennis, and a group of small paintings by Ruth Wilcox, beginning Feb. 9.

Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists; exhibition of English art selected from the British Empire Exposition at Wembley, to Feb. 28.

Grolier Club, 47 East 60th St.—Etchings by Charles Platt.

Charles P. Gruppe, 58 West 57th St.—Paintings by the artist, afternoons, 2-6 o'clock.

Himebaugh & Browne, 471 Fifth Ave.—Water colors, drawings and sculpture by a group of modern artists, to Feb. 17.

Holt Gallery, 630 Lexington Ave.—Oils and water colors by Belle Cady White, to Feb. 15.

Kennedy Galleries, 693 Fifth Ave.—Old English sporting prints, through February.

Kingore Galleries, 668 Fifth Ave.—Paintings of Spain by Arthur Byne.

Kleykamp Galleries, 707 Fifth Ave.—Ancient Chinese art.

Knoedler Galleries, 14 E. 57th St.—One hundred etchings by modern masters, to Feb. 14.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by John Sloan, to Feb. 11.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis and Simmons, Hecksher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Centennial exhibition of paintings by George Inness, to Feb. 9; "The New England Year" by Charles H. Davis and water colors of Egypt and Jerusalem by Taber Sears, Feb. 10-March 2.

Macy's Art Gallery, Macy & Co., Broadway and 34th St.—Paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; recent accessions of Egyptian art; Greek athletics, illustrated by originals, casts and photographs.

Milch Galleries, 108 West 57th St.—Figure paintings by Murray Bewley and some new etchings by William Meyerowitz, to Feb. 14.

Montross Galleries, 550 Fifth Ave.—Paintings by Horatio Walker, beginning Feb. 7.

National Arts Club, 119 East 19th St.—English posters loaned by British Library of Information; exhibition of the students of the Fontainebleau School of Fine Arts; annual exhibition of the American Bookplate Society.

N. Y. Public Library, 42nd St. and Fifth Ave.—Prints by Americans of European scenes, to March 31; manuscripts from the Morgan Library, portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints.

Nordic Art Studio, 53 West 48th St.—Northern arts and crafts.

R. Emmet Owen, 202 Madison Ave.—Exhibition of New England landscapes.

Helen Peale's Studio, 637 Madison Ave.—Portrait drawings in pencil by the artist.

Pratt Institute, Ryerson St., Brooklyn.—Annual exhibition of the Painters and Sculptors, to Feb. 24.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Paintings by Eugene Speicher.

Reinhardt Galleries, Hecksher Bldg., 57th St. and Fifth Ave.—Paintings by old masters.

Roerich Museum, 310 Riverside Drive.—The new Helena Roerich wing, with recent paintings from Asia by Roerich.

School of Design and Liberal Arts, 212 West 59th St.—Mid-year exhibition of student's work in life drawings, costume design and interior decoration, to Feb. 15.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIIth century paintings; drawings by old and modern masters; exhibition of the recent work of Paul Manship.

Arnold Seligmann, Rey & Co., 11 East 52nd St.—The Claude Anet collection of Persian and Indo-Persian miniatures.

Jacques Seligmann Galleries, 705 Fifth Ave.—Exhibition of XVIIIth century art.

Society of Arts and Crafts, 7 West 56th St.—Exhibition of artistic lamps, to Feb. 14.

Whitney Studio Club, 10 West 8th St.—Paintings by Katherine Schmidt and Andrew Dasburg, to Feb. 14.

Wildenstein Galleries, 647 Fifth Ave.—Pastels and paintings by Toulouse-Lautrec, paintings by C. K. Chatterton and a group of XVIIIth century French decorations, beginning Feb. 9.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

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